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VOGUE®

june 1981

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High Society's Latest Drama

Played to the hilt in midnight black crepe with poufs of taffeta. Kudos to Bill Blass Collection III.

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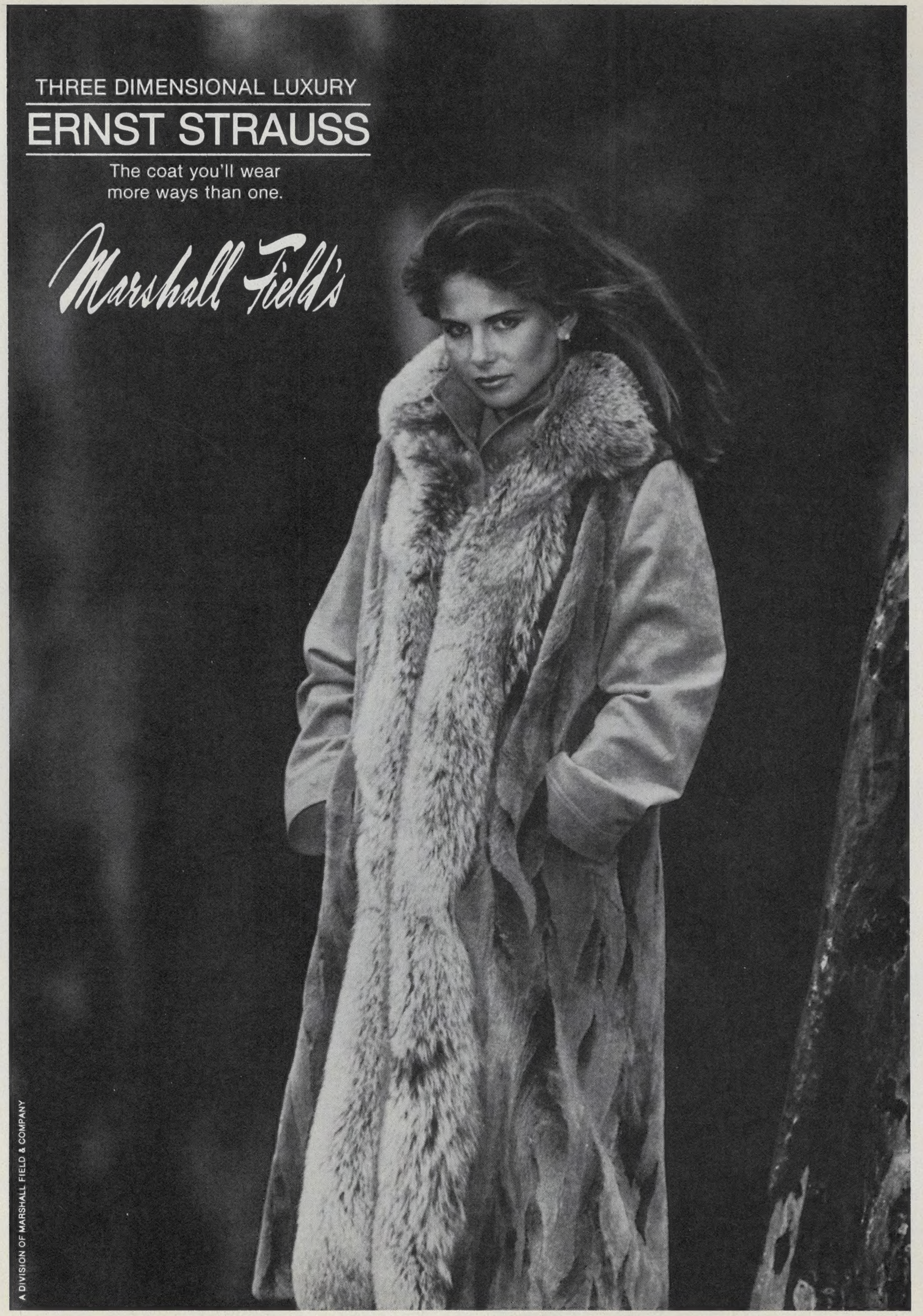

A DIVISION OF MARSHALL FIELD & COMPANY

"If he's giving out pearls of wisdom, ask for matching earrings." Lauren Bacall

Pearls make beautiful sense to Lauren Bacall. And, as far as she's concerned, a woman can't be too sensible these days.

Which is why, along with a lot of others who feel the same way, she keeps going back to the source. What better place to shop for pearls and so many other basic necessities?

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The one on the right, at a fraction of the price, is Speidel 14 Karat Gold Overlay. So meticulously made and flawlessly crafted, it looks, feels, and actually even wears like solid gold.

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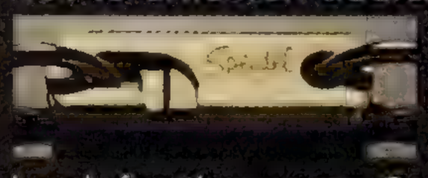

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The Concord Delirium Mariner comes in two sizes, proportioned expressly for a man or a woman.

Each is crafted totally by hand in Switzerland, and except for the more petite proportions, identical in precision and beauty.

For all its beauty, this is a watch designed to live in.

Warm, rich 18 karat gold, subtly-rounded corners and incredible thinness (2.58mm) distinguish the Concord Delirium Mariner.

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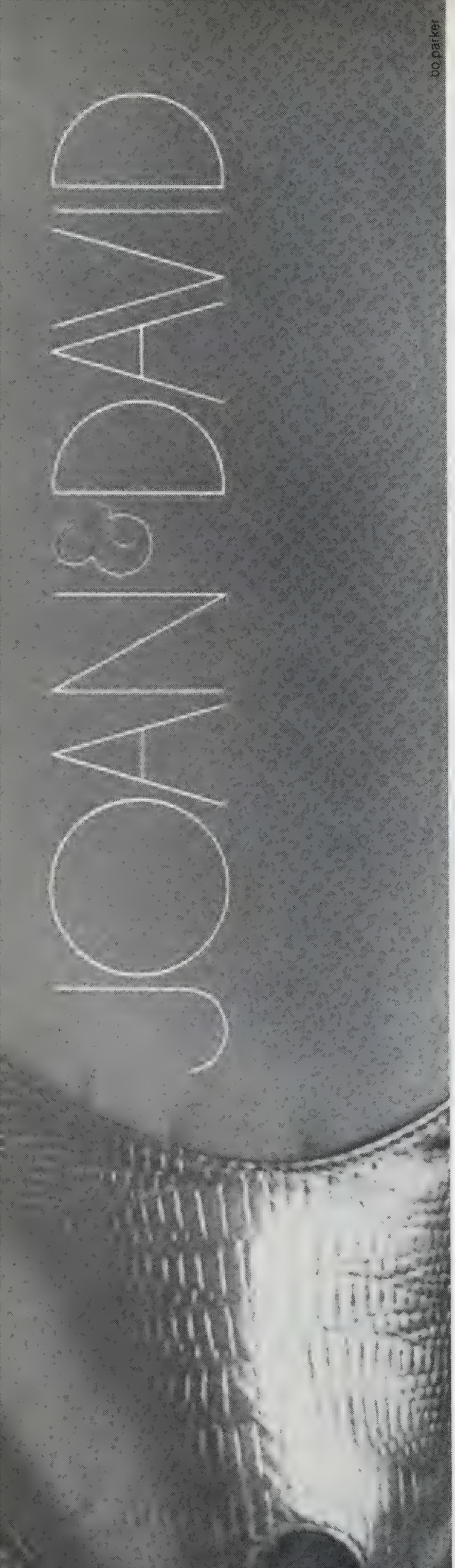

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Your Letters

Kudos on our Kundera

Vogue makes the world a smaller place!

February's issue particularly caught my interest. I had forgotten about Milan Kundera. Maybe I had just thirsted for some word of him. So I appreciated your sketch of him and his new book, *The Book of Laughter and Forgetting*. I urge all of your readers to read it and my favorite, *Laughable Loves*.

Lt. Jeanne M. Donaghey
Fort Eustis VA

Indivisible on equal rights

Thank you for printing "The Hot Political Issues of the '80s," by Maureen Orth (April 1981). As she says, too few women and men know the true facts about the Equal Rights Amendment and other women's issues—too many think only of the falsehoods perpetuated by the forces trying to prevent women from gaining their rights, who try to divide women with scare tactics.

Ask someone who says he or she doesn't want or need the Equal Rights Amendment what it actually says and chances are *they won't know*—it's one simple sentence and does not propose the "horrors" we've heard about.

Some women seem to be concerned with an issue only when and if it directly affects them—the ERA affects *all* women—women who work outside the home or at home (homemakers *are* working women), middle class or poor, women of all races and ages. Women must realize that an attack on one "group" of women affects all women—it is imperative that *all* women join together. Let's not let others "legislate our morality" and deny us our unalienable rights.

Virginia Kallianes
New York NY

(Continued on page 129)

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Our discovery of the Glyprogenic™ treatment is the biggest advance since Redken® pioneered protein and acid-balanced products to improve the way you care for your hair.

Now we are the first to demonstrate that *carbohydrates* exist in your hair, and that they are so intimately linked to protein that they are called glycoproteins. This knowledge has allowed us to combine these components into a single product that transforms fine hair.

We call it Ultriance.™ Specially formulated with an ingredient system that is more like your own hair.

Now that you finally know why your fine hair acts the way it does, here's how our discovery of the vital role of carbohydrates made it possible for Redken to transform your fine hair.

Glycoproteins hold your hair cells together.

As Figure 1 shows, carbohydrates (yellow) are everywhere in the hair shaft. They're on the surface of cuticle cells; between cuticle and cortex cells; and inside cuticle and cortex cells.

Linked with protein, these glycoproteins act as inter-cellular cement. They connect hair cells together, maintaining the hair's structural integrity. They help regulate moisture in the hair for style-holding power and manageability. And they protect cell surfaces from abrasion.

Knowing this, we created our exclusive Glyprogenic ingredient system. It starts with the patented use of CPP Catipeptide,™ our superior penetrating protein. And ends with hydrolyzed Amino Carbohydrates, our potent form of protein-interacting carbohydrates.

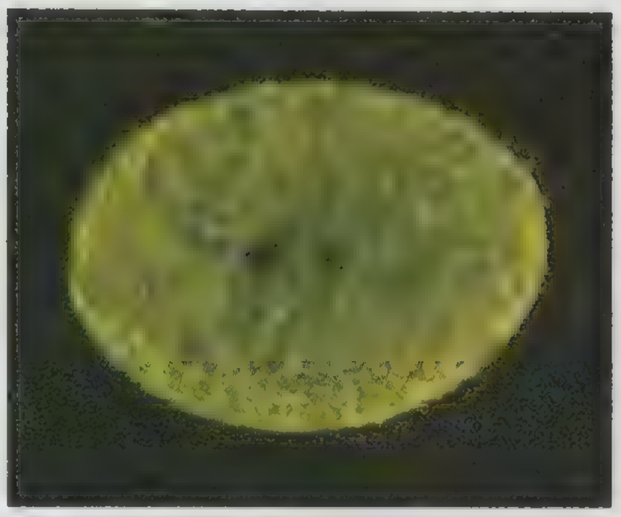

FIGURE 1 This is a cross-section of a typical hair. It was specially stained to reveal the location of carbohydrates. The yellow color shows carbohydrates on the surface of the hair and within the cuticle and cortex. Even though there is only a small percentage of carbohydrate in the hair, it's extensively involved in the entire structure.

Introducing Ultriance, the Glyprogenic treatment for fine hair.

Ultriance is our ultimate scientific treatment for fine hair. And it is how you can win your constant battle against gravity.

Ultriance penetrates deep down inside your fine hair. Helping hold hair cells together and regulating moisture. Reinforcing its structure. And protecting your fine hair's delicate surface without adding weight. Which means you finally get the long-lasting body and style-holding power you need. Plus the manageability you want.

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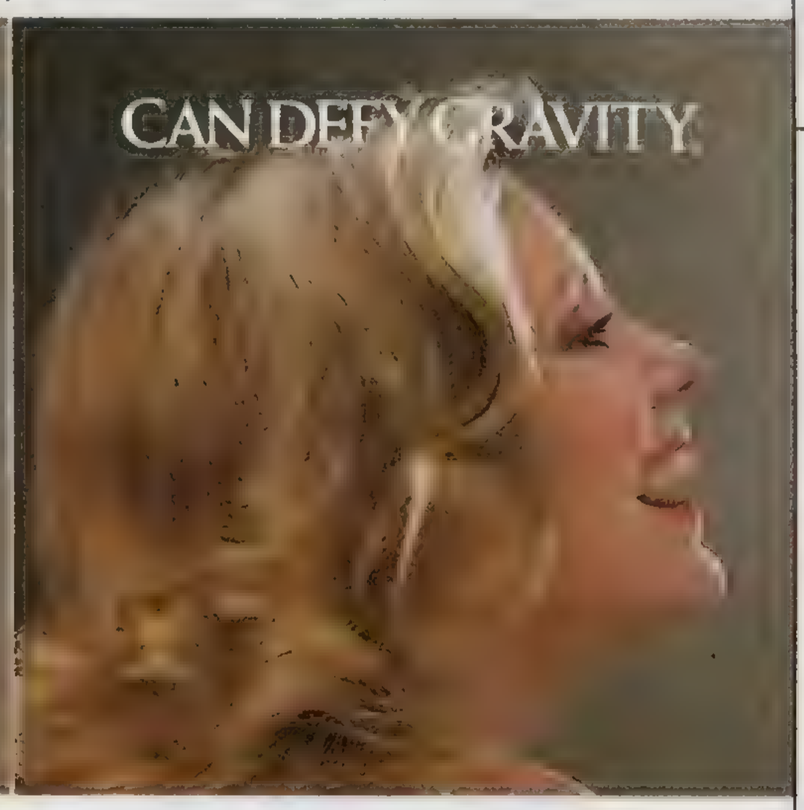
And if you have to go a little out of your way for it, it's worth it. Because Ultriance transforms fine hair.



Our exclusive Glyprogenic treatment for fine hair combines carbohydrates with our patented protein, CPP Catipeptide.™ It was specifically developed to provide the body, style-holding power and manageability you've always wanted for your fine hair.

Fine hair has special problems.

Coping with fine hair is a constant battle against gravity because fine hair can't stand up on its own. The simple fact is, the diameter of your fine hair is so small, it droops, lacks body. *Ultriance helps fine hair defy gravity.*

The inside of your hair, the cortex, is very narrow. The hard outer layer, the cuticle, is comparatively thick and resists moisture. It's this high proportion of moisture-resistant cuticle that makes it difficult for your fine hair to hold a style for any length of time. *Ultriance improves set-retention.*

And if this weren't enough, fine hair tangles terribly. The tangling itself plus normal brushing and combing lead to surface damage that dulls. *Ultriance improves comb-ability.*

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"THE EARTH ABOUNDS WITH LUXURIES. BUT PRECIOUS FEW ARE MUSTS."

A luxury is something one can live comfortably without. But valuable objects do exist which are so inventive, so desirable and so sensually pleasing that to want them is simply not enough.

One *must* have them.

Thus, Les *Must* de Cartier. Exquisite works of *performing* art that make everyday living more elegant and civilized.

Many an idea whose time has come, came first to Louis Cartier.

In 1904, the pioneer aviator Alberto Santos-Dumont casually mentioned that he could not safely control his flying machine while groping about for his pocket watch. Cartier determined precisely what his friend must have. And invented the wrist watch.

Today, the Cartier "Santos"™ watch, with its framing of tiny jeweler's screws, is an international design landmark.

In 1918, Cartier conceived the first thin, lightweight watch, the "Tank."® The watch was a tribute to American Tank Corps commanders who defended France. Its shape, inspired by the silhouette of an early battle tank, has become a modern day classic.

In 1933, intrigued by the design of a coach harness, Louis Cartier created yet another revolutionary timepiece. Now, a half-century hence, the "Vendome Louis Cartier" watch is the first to house the uncannily punctual Cartier quartz movement.

Over the years, inventions and achievements have reasserted the preeminence of Cartier. In 1898, the first use of platinum for lightweight mountings. In 1910, the self-locking "deployant" buckle. In 1937, the first luxury waterproof watch.

Each "Must" is unique. Each harmonizes useful innovation with timeless, classic style. This, combined with an obsession for perfection, has established Les Must de Cartier beyond mere luxuries. They are—by definition—Musts.

Cartier: New York/Bal Harbour/Beverly Hills/Costa Mesa/Palm Beach/Houston. Les Must de Cartier Boutiques: Austin/Honolulu/Las Vegas/Los Angeles/Philadelphia at J. Wanamaker/San Juan.

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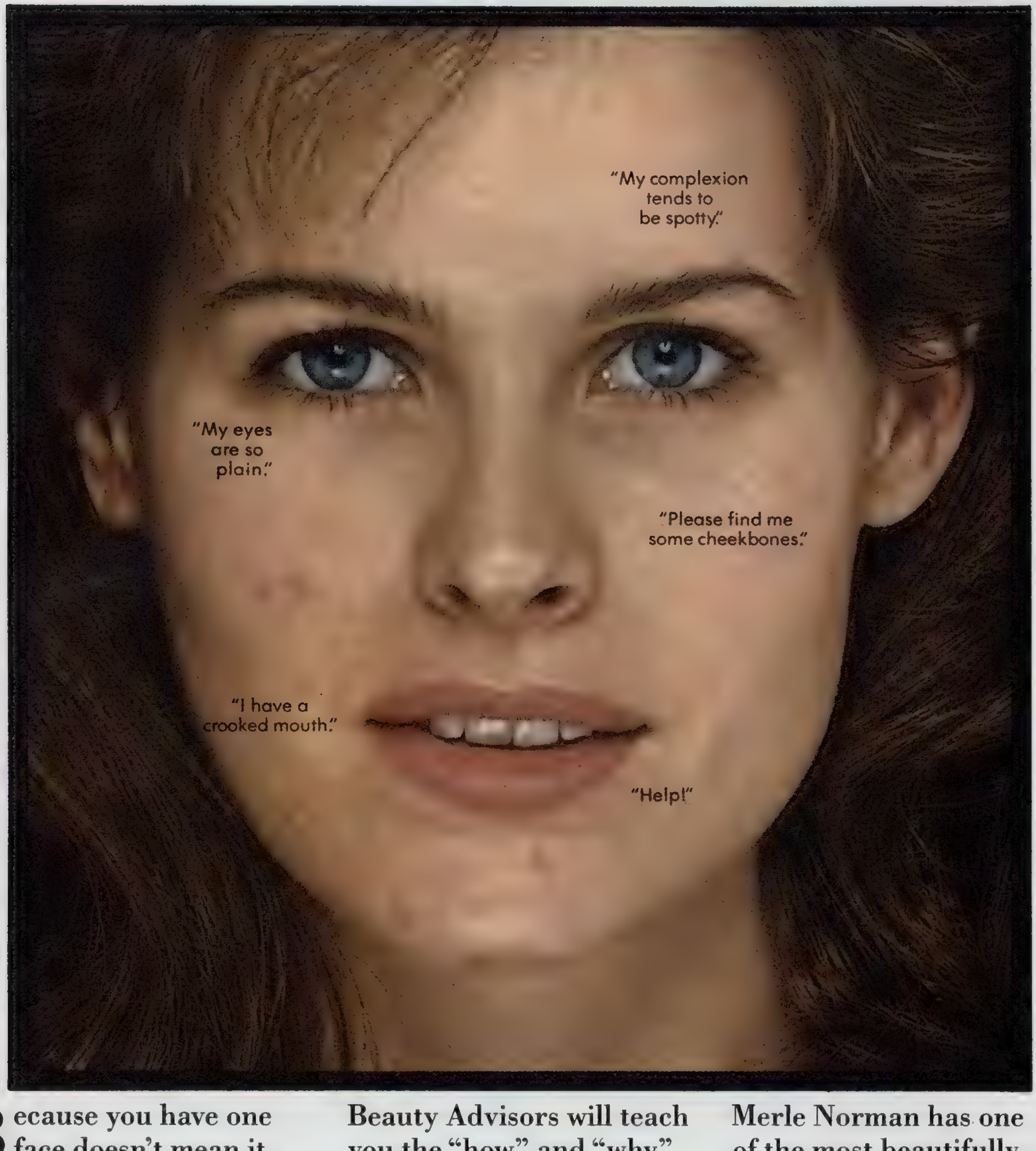

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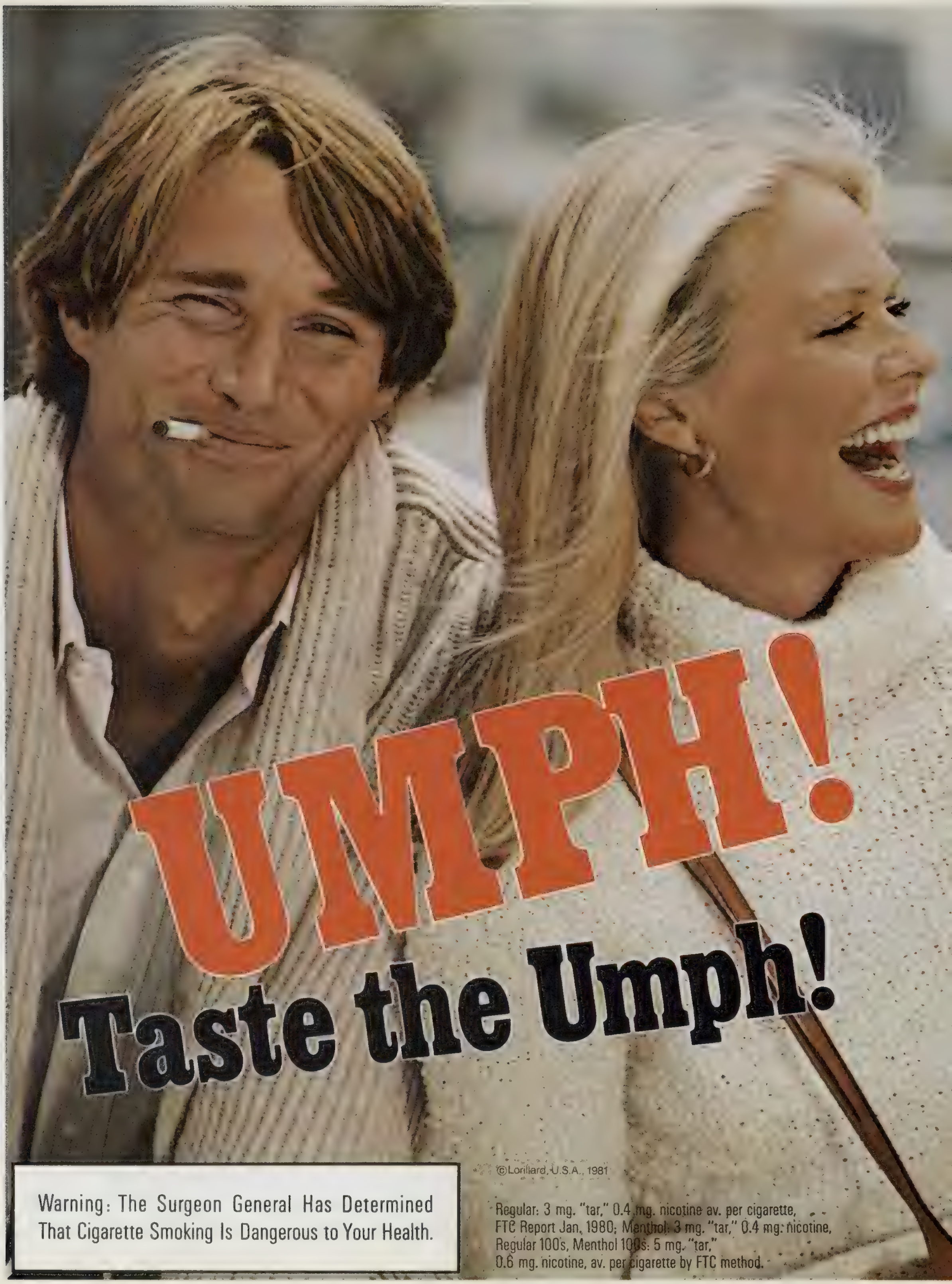

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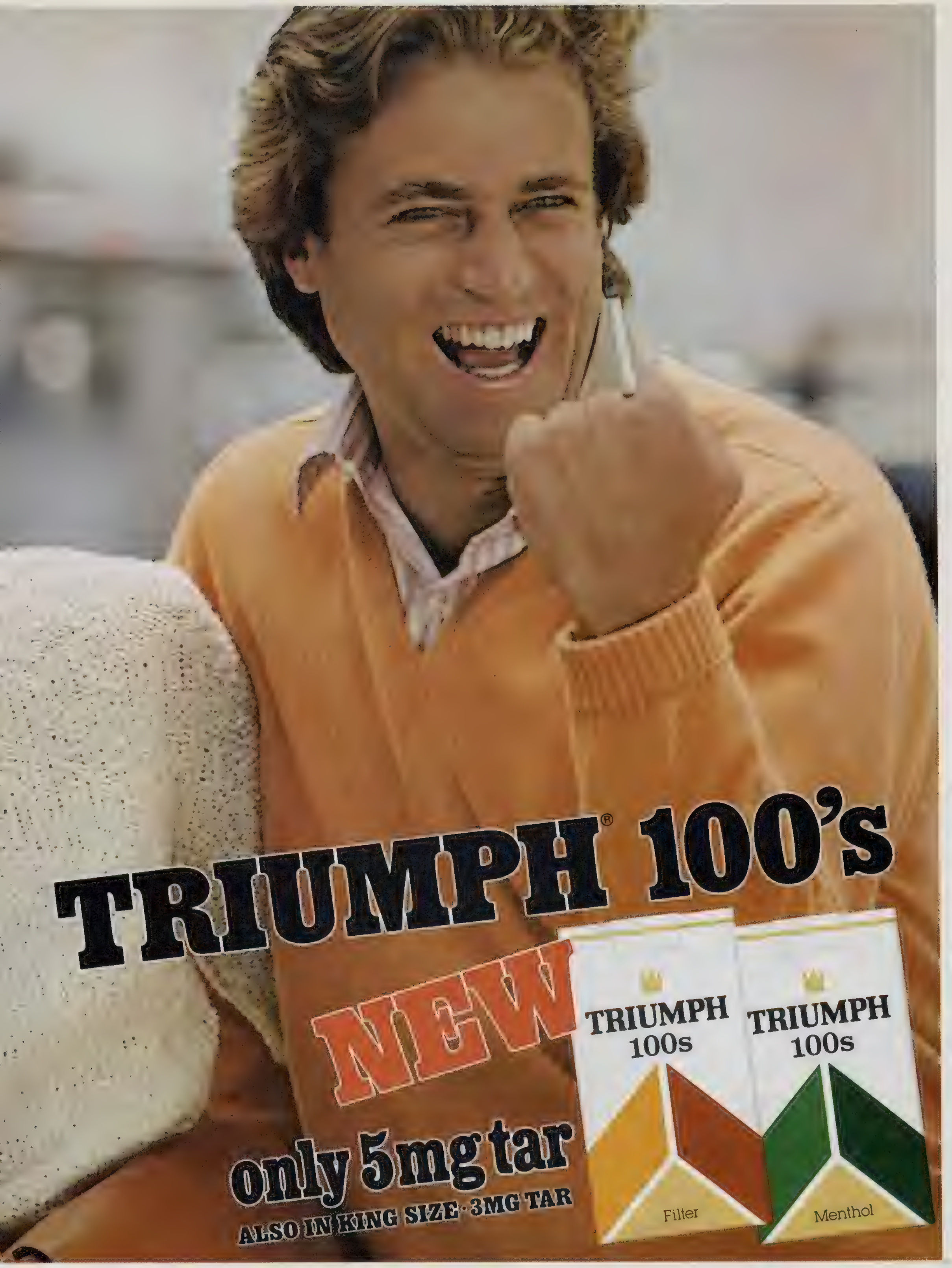
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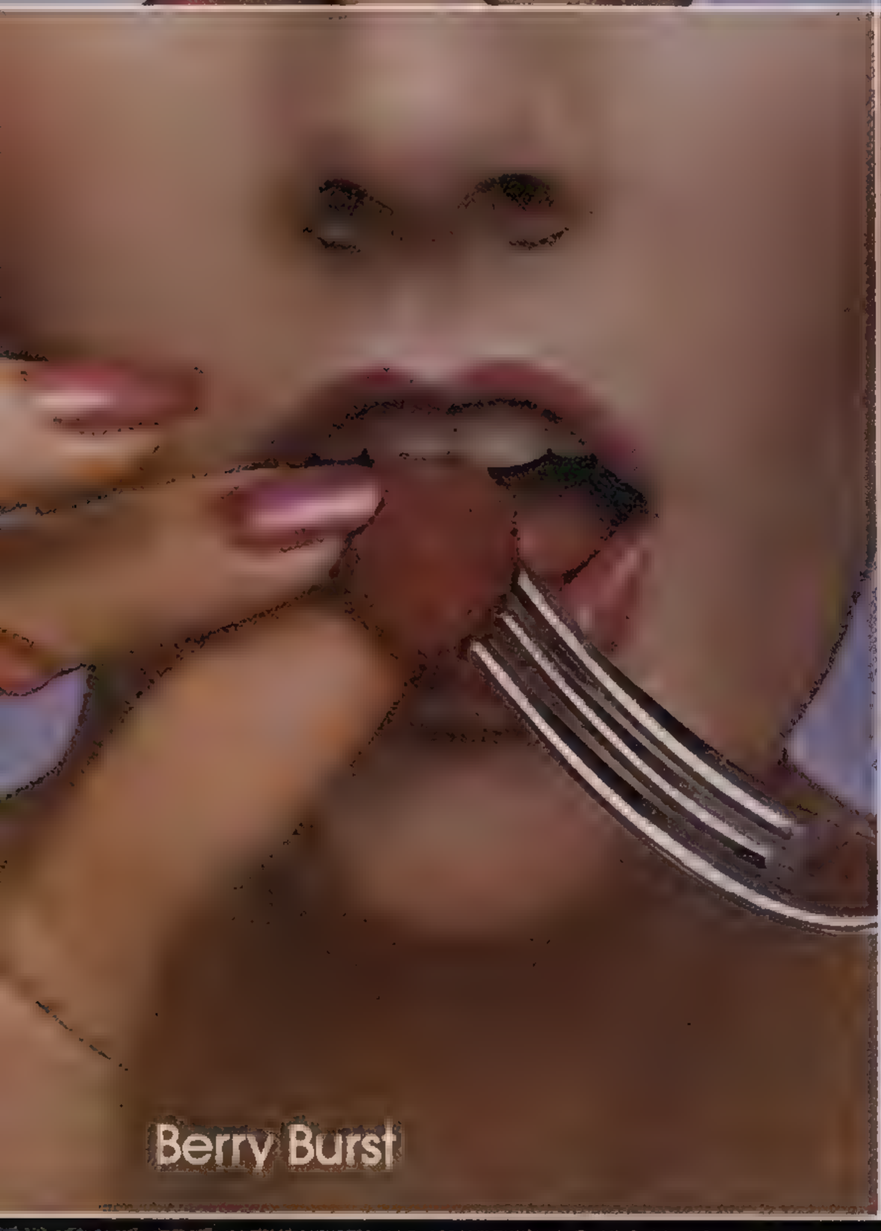

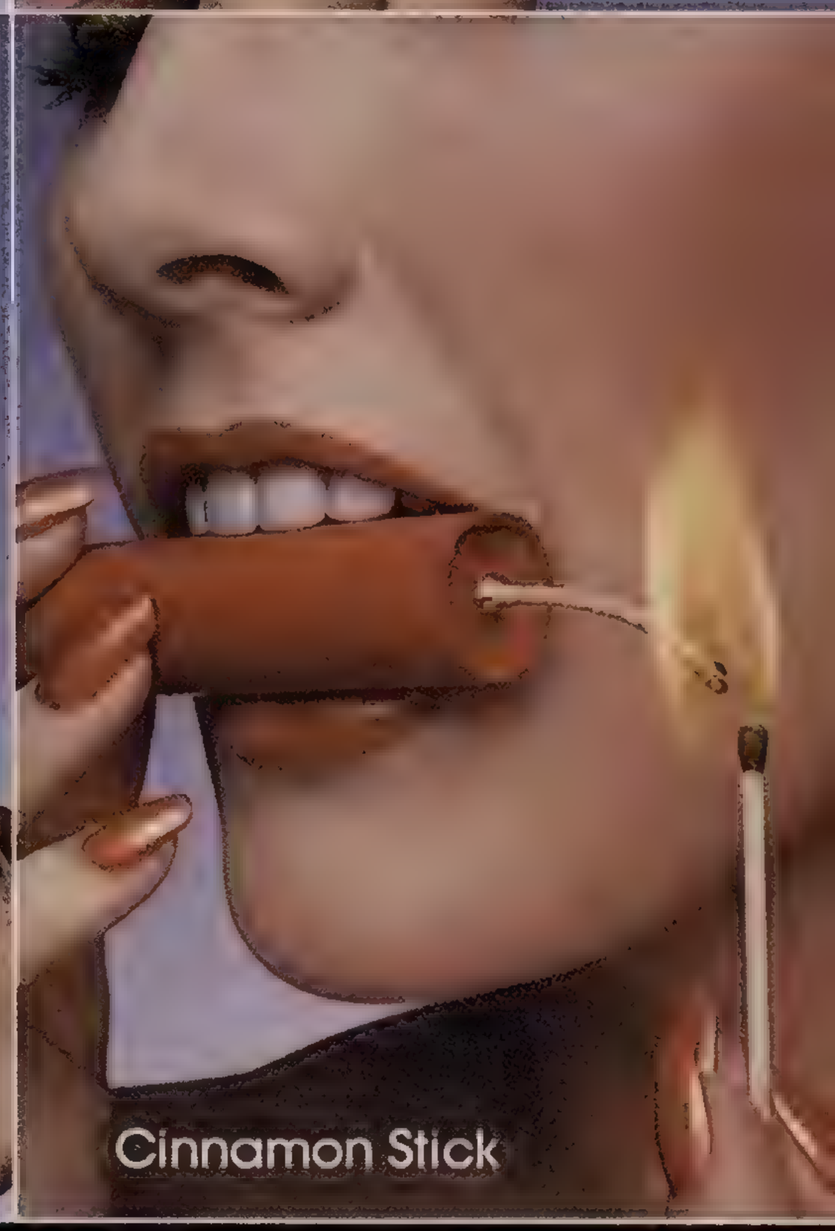

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WHAT'S NEWS, WHAT'S COMING

Gambling with dreams in a big-win movie . . . de-mystifying art . . .celebrating the perfect lunch

movies
BY REX REED

Atlantic City
Starring Burt Lancaster, Susan Sarandon; directed by Louis Malle

In the window of a seedy kitchen, an oyster-bar waitress lowers her bra, slices ripe lemons, then rubs the juice on her arms and breasts to wipe out the smell of fish. Across the alley, an old man watches excitedly from behind filthy venetian blinds. How these strangers from equally dreary stations in life find their worlds entangled is just one of the labyrinthian twists of fate in Louis Malle's lush, loony, lyrical film about misfits who roll with the punches—and the dice—in Atlantic City.

Pungent is the word for the movie and the place. You can smell the realism before the opening credits end, just as you can smell the crumbling resort before you reach the Boardwalk. Everything seems to be decaying here—rotting, marked for demolition. It's like a polluted garbage dump, but the waste is human. Not the kind of atmosphere many filmmakers would choose for cinematic poetry. But Malle, who once turned the sewers of Calcutta into images of stark and arresting beauty, has seen in the ruins of Atlantic City a metaphor for hope among the doomed and deserted flotsam of American life. In *Atlantic City,* this gaudy Coney Island of the mind becomes a haven for broken promises and crummy dreams. The gauzy, sordid atmosphere of tourists, racketeers, and oddballs is permeated by the salty odor of desperation in a perfect setting for a story of contemporary irony.

"Atlantic City"'s dream-dealers: from left, Robert Joy, Hollis McLaren, Susan Sarandon

Fate has brought together the complex neurotics in a battered old apartment still standing in the looming shadows of the new casinos. Sally (Susan Sarandon) is a dumb but spirited girl from a small town in Canada who dreams of becoming a blackjack dealer. Lou (Burt Lancaster) is a downtrodden old man who runs small errands for the underworld and dreams of being a big-shot like his old idol, Bugsy Siegel. Grace (Kate Reid) is an arthritic recluse who gives Lou occasional employment walking her mangy poodle, and dreams of recapturing the faded beauty that originally brought her to Atlantic City decades earlier in a Betty Grable look-alike contest.

Suddenly, Sally's flaky husband appears with a stolen fortune in cocaine and uses the old man's room to stash the stuff. Before he can sell it, he's murdered by Philadelphia gangsters, and Lou sees his chance to make a killing of his own, be a big man on the Boardwalk, and treat the ladies to a taste of the good old days. While what's left of the sleazy old resort crumbles down around them to make way for the future (the poodle-grooming shop, the peanut and salt-water taffy vendors, even the sepia bars seem to be going under), Lou, Sally, and Grace discover, innocently, that crime does pay.

Everywhere you hear about progress and renewal to the strains of "On the Boardwalk in Atlantic City," but everything seems to be dying. But *Atlantic City* is about doing the most with what you've got, even if what you've got is illegal. By selling the cocaine—and murdering two thugs in the bargain—three accidental crooks learn the meaning of survival, and old dreams are replaced by new ones.

Lancaster gives his most moving performance in years; the clouds in his eyes and winter landscape in his hair mask that always vigorous beam in a personality that seems ageless. Sarandon's wide-eyed sensuality feeds her thirst for worldliness in an intriguing combination of little-girl lost and big-girl bitch. And there are small but important contributions from Michel Piccoli, as a croupier instructor, and Hollis McLaren, as Sarandon's pregnant hippie sister. John Guare's enigmatic script adds an undercurrent to Malle's European-style overview of America that is a sharp contrast to the dream-like visuals. Especially when one larcenous character adds: "Frank Sinatra gives wings to hospitals—we all do what we can."

There's something startling and original about a girl who washes her armpits in the kitchen sink while listening to Bellini's *Norma,* and the entire film has that kind of hypnotic challenge: the images burst with life that are often at odds with the thematic content. Louis Malle has found a fresh, touching way to examine the ugliness of American beachfront life, finding beauty under the piers and pilings.

art
BY DAVID BOURDON

Roy Lichtenstein 1970–1980
The Saint Louis Art Museum; through June 28

On the surface—and Roy Lichtenstein's art is all about surfaces—the paintings of the last eleven years are still comprised of thick, black contour lines, regimented Benday dots, bold stripes, and unmodulated, mostly primary colors. But the subjects differ considerably from his Pop cartoon panels of the 'sixties. Gone are the printed words, the dialogue balloons, and the teary blond heroines whose hearts often ache for someone named Brad. Many of the more recent paintings deal with traditional themes, such as still life and the artist's studio, or reprocess some famous twentieth-century "isms" (Futurism, Purism, Surrealism, etc.). In focusing on the artist's paintings, sculptures, and drawings of the last decade, this exhibition offers further evidence, if any is needed, that Lichtenstein is the most durable of the Pop painters because his witty, if abrasive, superficiality is deeply and intelligently rooted in art history.

Lichtenstein's "Girl With Tear III": "witty superficiality rooted deep in art history"

Lichtenstein specializes in oversimplifications and clichés, which he treats with good-humored irony. His larger-than-life still lifes, for instance, may contain traditional ingredients, such as pitchers and fruit, but they are rendered in an abbreviated manner, without any semblance of lifelike textures and shading. Lichtenstein reduces conventional modes of representation to the essentials: Draw an oval outline with a nipple at one end and fill it in with yellow—*voila!* a lemon.

Lichtenstein takes a perverse delight in aggrandizing certain graphic techniques, such as hatching and stippling, which artists tradition-

("What's News" continued on page 44)

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WHAT'S NEWS, WHAT'S COMING

ally use to denote shading and shadows. But, far from seeking the illusion of three-dimensional modeling, he transforms the hatching and stippling into bold stripes and regimented dots to create insistently flat abstract patterns.

Among Lichtenstein's most ingenious pictures are the series of Mirrors. These canvases—rectangular, oval, or round—cleverly purport to be actual mirrors. Their surfaces are partly covered with rows of Benday dots that manage to suggest simultaneously a plane of glass, refracted light, and elusive reflections. As Jack Cowart, the organizing curator, observes: "One would not actually stand in front of a Lichtenstein Mirror to straighten one's hat, but one does think about it."

The show travels to Seattle, New York City, Fort Worth, four European cities, and Tokyo.

Kenneth Snelson
Hirshhorn Museum,
Washington, DC; June 4–August 9

The dynamics of push-pull generate the sculptural gymnastics of New York artist Kenneth Snelson, whose sleek abstract constructions are composed of metal tubes interconnected by a network of steel cable. Described by the artist as "force diagrams in space," these constructions exploit the opposing physical forces of tension and compression to suspend numerous tubes in mid-air with almost astonishing equilibrium. The cable is fitted to the ends of the tubes to create a self-supporting structure. Remove a single tube or connecting cable: instant sag or collapse.

Many of the seemingly weightless constructions rest only on three points, like any tripod. Some are symmetrical and soar heavenward, like the Hirshhorn Museum's sixty-foot-high "Needle Tower." Other pieces are asymmetrical and sprawl laterally, like "Easy Landing" (a forty-foot model is in the exhibition), which canopies an eighty-five-foot-long section of Baltimore waterfront, where its angular rhythms harmonize with the setting's masts and cranes.

Since he began exhibiting his tube-and-cable constructions in the mid-1960s, Snelson (who studied with Buckminster Fuller) has received a good measure of international recognition and large-scale commissions. His sculptures are well-suited to public spaces, because they can be large without being massive. Also, passersby don't need degrees in engineering or art history to admire the artist's clearly articulated, intricately balanced designs.

This retrospective show includes about three dozen of Snelson's tube-and-cable constructions, as well as drawings and maquettes. The show also features ten of the artist's recent panoramic photographs (some eight feet long and made with a 1916 Cirkut camera) of Paris and New York street scenes. Seemingly artless, the panoramas are, in fact, judiciously composed, transforming familiar intersections and landmarks into disorienting but pleasantly perplexing cityscapes.

The show travels in mid-September to the Albright-Knox Art Gallery in Buffalo, NY.

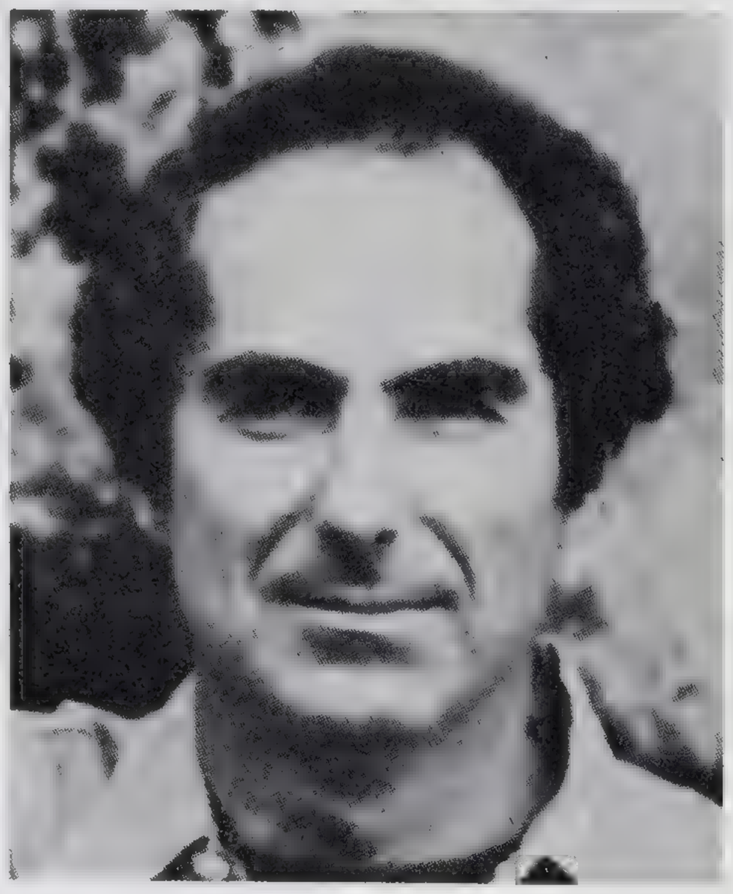
MORE ART:

American Photographers and The National Parks: Our national parks' most eloquent advocates are often photographers, whose stirring images of nature's awesome beauty persuade us to preserve wilderness settings. This exhibition contains more than two hundred works by thirty-five photographers, including Ansel Adams (of course), some nineteenth-century masters (William Henry Jackson, Carleton Watkins), and several contemporaries (Linda Connor, Joel Meyerowitz). The show begins its nine-city, two-year tour at the Oakland Museum (through July 5).

books
BY ALLENE TALMEY

Zuckerman Unbound
By Philip Roth (Farrar, Straus & Giroux)

Savagely ironic and penetrating, Philip Roth's *Zuckerman Unbound* reintroduces Nathan Zuckerman, the major character of *The Ghost Writer,* Roth's previous novel. Zuckerman has just published a wildly successful and scandalous best seller but is having a hard time coping with his notoriety: people make leering comments to him on the street, barrage him with bizarre letters. They, like his bewildered, aging parents in Florida, are unable to separate Zuckerman from the character he created in his novel.



Private lives—in the public eye: Philip Roth's zany new novel, "Zuckerman Unbound"

After breaking up with his saintly wife of three years, he retreats to an isolated upper-East Side apartment with a cot and eighty-one cartons of books that he cannot bear to unpack and put in their custom-built bookshelves. But there is no escape: in a seedy delicatessen he meets Alvin Pepler, a maniacally endearing Jewish ex-TV quiz show contestant and ex-Marine from Newark, Zuckerman's birthplace. Pepler insinuates that Zuckerman has stolen his life story and put it in his book. As Pepler haunts him with the injustices he claims to have suffered, Zuckerman begins to suspect that Pepler may be behind the telephone threats to kidnap his mother for ransom. A trip to Florida to join his family at the bedside of his dying father helps him to come to terms with his brother's angry charge that Zuckerman does not understand—or care—"that what you write about people has *real consequences.*"

("What's News" continued on page 46)

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WHAT'S NEWS, WHAT'S COMING

Zuckerman Unbound is a devastating and fiercely funny book that tries to fathom the mystifying ways in which life and art intersect.

In the Belly of the Beast: Letters from Prison
By Jack Henry Abbott with an introduction by Norman Mailer (Random House)
This brutally enlightening collection of Jack Henry Abbott's prison letters to Norman Mailer may be one of the most important books of our age: its subject is survival. It is the story of a man thrown into the most savage and dehumanizing of all worlds, a maximum-security penitentiary whose system, says Mailer in his introduction, is "designed to gut and corrupt the timid, and break or brutalize the brave." Abbott survived, and this bold and penetrating book bears witness to his victory.

Midway through Mailer's writing of *The Executioner's Song,* his "true-life novel" about the imprisonment and execution of Gary Gilmore, Mailer received a letter from Abbott explaining that if Mailer really wanted to know about the violence of prison life and the experiences of men like Gilmore, Abbott could tell him. Although usually allergic to correspondence, Mailer was fascinated by what he found in these letters: Abbott's description of his lifelong struggle against a system bent on destroying his will and determination to resist.

Since the age of twelve, Abbott, now thirty-seven, has been free a total of nine and a half months. He estimates he has spent fourteen or fifteen years in solitary confinement. Accused of the killing of another inmate, he received an indeterminate sentence and the dim possibility of a parole that would depend on his "good behavior." Literally raised in prison, Abbott had no chance for life experience, no chance to function as a decision-making adult. He was required only to obey. But Abbott started to read, and gradually, "the boldness of the juvenile delinquent" evolved into "the audacity of the self-made intellectual."

Abbott's descriptions of prison savagery are searing: sadistic guards who beat at will and play off one ethnic group against another; Abbott's three weeks in a filthy, lice-ridden "blackout cell" with only a bowl of broth and a biscuit shoved into the darkness once a day. According to Mailer, "To read this book is to live in the land of true and harsh perception—we won't get law and order without a revolution in the prison system."

music

BY DAVID SARGENT

New-age sounds: the offbeat genius of Glenn Gould

In 1956, Columbia Records released an album of Bach's *Goldberg Variations* by a young Canadian pianist named Glenn Gould. Now, CBS is celebrating the twenty-fifth anniversary of its association with Gould. This is not some comfortably ceremonial occasion, however, attesting to the steady maturation of a young firebrand into a judiciously balanced if perhaps slightly sedentary artistic sensibility. Gould remains an eccentric outsider among pianists; in fact, he so much glories in that role that he seems more eccentric than ever today. But beneath the peculiarities of manner and the formidable defense mechanisms, Gould seems now to have been correct in most of his primary assumptions, at least so far as his own career and personality are concerned.

His eccentricities are several. Most obviously, there is his refusal to perform in public: he has not appeared on the concert stage since 1964. Before then, he was noted for his low stools, mittens, and a predilection for warming his hands in heated water before playing.

Since 1964, he has espoused the view that,

("What's News" continued on page 48)

where to eat now

The Palace

BARBARA PFEFFER

June is a month of celebrations and trends—weddings and other commencements. And the most surprising, gastronomically astonishing treat, in Manhattan, is lunching at The Palace—not the hotel but the restaurant. One of the most expensive restaurants in the U.S.A. gives you some of the most marvelous food in the world for *prix fixe* $25, plus 20 percent gratuities, plus "drinks," wine (the wine list is superb). At lunch, the *fin-de-siècle* rooms (silvery brocade, lambent crystal and silver) shimmer, and young chef Michel Fitoussi's masterpieces obliterate time (Fitoussi at The Palace, *above*).

Lunching at The Palace means hours of delight—culinary and theatrical. Presentation here involves splendid *pièces montées,* fantasies in spun sugar, dough, lobster shells, lard—all by Fitoussi. We lunched recently on a Corne d'Asperges, the tender green spears spilling profusely from a pastry coronet so delicate that it seemed more a thought of pastry than the delectable itself. Then came a Côte de Veau Calvados invoking Proustian memories of Normandy and wild woodland mushroomy hideaways. Next, a Salade au Citron, cutting the subtle richness of the preceding sauces. A sugary cart of *friandises*—plump *morceaux* of creamy puffs, fruit tartlets, chocolate *bonne-bouchées.* Fitoussi's signature dessert: white chocolate mousse, as gossamer as the most ephemeral foam, bedded in strawberries, all held in an almond-encrusted paper-thin pastry shell. Then plump, melting-on-the-tongue chocolate truffles. And a taste of Fitoussi's unique coffee ice cream in its magical caramelized sauce. Then: abstinence for days. —L. L.
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WHAT'S NEWS, WHAT'S COMING

in the future, a musical artist's best form of communication with the public will be through recordings. Gould treats recordings as a director treats film. He sees no value in the microphone as a passive documentarian, "capturing" the "magic" of a live performance, or creating that illusion. Instead, he attempts to create a recorded performance as much at the console as at the keyboard, cutting and splicing until he approaches his ideal as closely as possible.

That form of communication clearly reflects his own hermetic tendencies. Gould gives interviews primarily by telephone, for instance. And in his award-winning radio documentaries for the Canadian Broadcasting Corporation, he has not only pioneered a "contrapuntal" technique in which vocal lines interweave but also shown a fascination with the isolated existences of people in Canada's northern territories.

Musically, Gould's flaws and virtues are extensions of his character. There is a tendency sometimes to slight the more overtly communicative inclinations of the interpreter, as if Gould doesn't dare reveal too much of himself. And there is a tendency to a rather elephantine coyness that reveals itself not just in prose—and in a mock "interview" he has made up for a recently released CBS *Silver Jubilee Album*—but sometimes in the defiant eccentricities of some of his actual recorded performances.

That all said, Gould remains a wonderfully exciting and even inspiring musician. If he is an eccentric, he has certainly remained true to himself, which is more than most of our less imaginative instrumentalists can boast. And his basic musical characteristics enliven any piece he plays. There is his venturesome notion of repertory, ranging from his confessed great love, Orlando Gibbons, through his specialty of Bach to the Romantics to such late Romantics as Strauss and Scriabin to the Serialists. And a special word must be inserted for his exhumation of Liszt's transcriptions of nineteenth-century orchestral and operatic works—above all, Beethoven symphonies.

Underlying every Gould recording is the exhilarating linear tension and lift of his phrasing. It isn't always true that a Gould performance would be the only version of a piece one might want for one's record library; but he will always provide thrilling even if sometimes oblique illumination of that piece and make you think, both intellectually and esthetically. Gould remains a searcher, an artist determined to avoid the sterility into which so many pianists and other instrumentalists have fallen, trapped in a repertory that recedes inexorably into the past. Gould looks forward, and it is that freshness that makes one anticipate with eagerness his next quarter-century in the recording studio.

MORE MUSIC:

Linton Kwesi Johnson, "LKJ in Dub" (Mango). "Dub" is the reggae practice of taking backing tracks stripped of their vocals and remixing them in odd and creative ways—pulling single lines out of the texture, adding echo, etc. Johnson's treatments of tracks from his own albums is eerie and mysterious, the perfect record for late-night listening.

("What's News" continued on page 52)

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WHAT'S NEWS, WHAT'S COMING

tv

BY GLORIA EMERSON

Fables for the twentieth century: the short stories of Irwin Shaw

Irwin Shaw has not been an idle, or unacclaimed, American writer: five plays, seven collections of short stories, and nine novels—including *Rich Man, Poor Man,* which was made into a television series—bear his name. It is those short stories that many of us remember. Three of them—"The Girls in Their Summer Dresses," "The Monument," and "The Man Who Married a French Wife"—have been chosen for a ninety-minute special program of drama on public broadcasting stations. His collected short stories, Mr. Shaw has said, comprised "a record of the events of almost sixty years all coming together in the imagination of one American."

Jeff Bridges and Carol Kane ponder "the peculiar intricacies of marriage" in Irwin Shaw's "The Girls in Their Summer Dresses"

Over the years, Mr. Shaw has written often of the peculiar intricacies of marriage, of the treaties and betrayals and afflictions that occur. His famous little horror story, "The Girls in Their Summer Dresses," is only seven pages in print, yet it was a chilling case history of a happily married young man who simply could not stop looking at women. The producers have placed the story of an attractive young married couple wandering about New York's Greenwich Village on a Sunday in October 1980—many years after Mr. Shaw created them. The wife, Frances, is unable to tolerate her husband's obsessive flirting; and, pushed too hard, he tries to explain, no longer caring that he is being cruel. "I love the way women look. One of the things I like best about New York is the battalions of women," he says, going on and on. It is an oddly old-fashioned story for these times, not so chilling or sad as it once seemed on the page.

"The Monument," a story set in the 1930s, is a neat, tough little piece about a famous bartender fighting with a restaurant owner who wants him to use cheaper liquor. Paris is the locale for "The Man Who Married a French Wife," but it is not the pleasant Paris of our memories. In the 1950s, during the Algerian war for independence, there were bombings, assassinations, and constant nastiness. An American lawyer is in Paris on vacation with his wife when he sees her on the street with a Frenchman and immediately guesses they have been intimately, incurably, connected. She introduces the two men because she wants her husband to help her former lover, a journalist who works for a liberal newspaper in Paris that opposes the war. It is the American, Beauchurch, who provides the tension in the story because he is not the calm, balanced, judicious man he appears to be. He is violent, "fatally ready to destroy himself for the satisfaction of a moment's anger. . . ." Mr. Shaw wrote of Beauchurch: "Looking like the safest of men, he felt himself continually in danger."

The lawyer does not like the French journalist and does not want to take money out of the country for him. The journalist, a survivor of World War II who still loves Beauchurch's wife, speaks slowly and carefully to the husband. "A man who is in danger and demands help is such a bore. One has only to remember . . . the refugees during the war," he says. This story makes the PBS series very good indeed.

MORE TV:

An authentic folk legend from the green and marshy bayou—William Grant Still's three-act opera "A Bayou Legend"—presented on PBS, June 15 at 9:00 P.M. Singers and dancers from Mississippi colleges, brought together by the Opera/South company, comprise the first all-black cast in a television opera. A tender romance, sprinkled with frivolous mischief and dark tidings of the occult, filmed in lush, inviting Mississippi countryside. —J.M.

This month, PBS presents Henry James's classic "The Ambassadors," chronicling the reactions of several hardy New Englanders to the seductions of nineteenth-century Europe. One of these Yankees, Lewis Strether (Paul Scofield) falls under the spell of both Paris and the beguiling American expatriate Maria Gostrey (Lee Remick). Strether, caught between two worlds, has to choose between them. His dilemma and its surprising resolution make for a delicious tale. June 10, 8:00–9:30 P.M. –D.M.D.

collecting

BY JUDITH GOLDMAN

Bringing back romance: Belter's the fanciful furniture

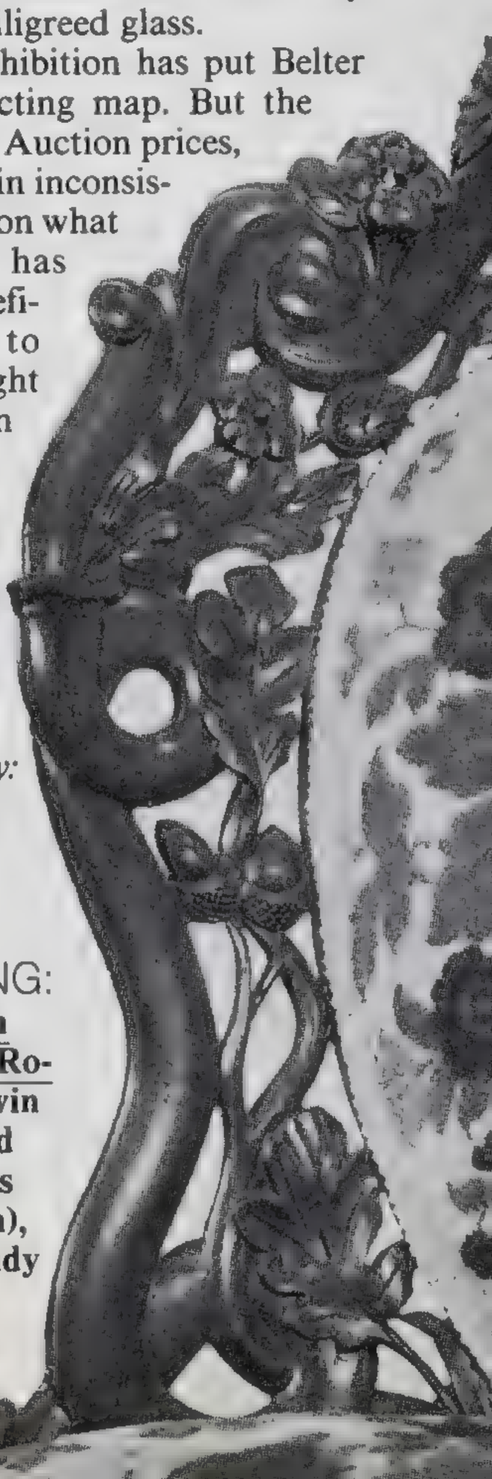
As the best seventeenth- and eighteenth-century furniture goes up in price, dealers and collectors focus on nineteenth-century options. Specialized sales and the promotion of a style dubbed "Victorian International" by Sotheby Parke Bernet, New York, have brought this ornate furniture high prices and a new respectability; the pieces designed by John Henry Belter may well be the best of it.

The renewed interest in Belter's furniture indicates more about the vagaries of the market than it does about shifting taste. Twenty years ago, Belter's intricately carved rosewood furniture attracted little interest. Rife with complicated curves, elaborately decorated with flowers, grapes and buoyant cornucopias, Belter's parlor sets suggested a high Victorian prosperity—and to some—propriety. It seemed like furniture for a drawing room comedy. In the 1930s, such advanced collectors as Juliana Force, first director of New York's Whitney Museum of American Art, and Helena Rubenstein had mixed Belter furniture with modern pictures. But by the 1950s, Belter was out of fashion, bought only by the savviest museum curators or those with a penchant for the eccentric.

Until the recent Belter exhibition at New York's Cooper-Hewitt Museum, little was known about Belter—only his New York addresses, his good credit rating, and the dates of his production: 1844–1867. Belter was considered the *crème de la crème* of furniture makers, but he did not receive conspicuously grand commissions. An emigré from Ulm, Germany, he had a short career. Although once again considered America's greatest mid-nineteenth-century furniture, his work was atypically American.

Light, ladylike, reminiscent of Louis XIV, Belter's design takes its inspiration from Europe. Unlike later Gothic revivalists, Belter didn't mix rococo curves with dour straightforwardness. He was strictly florid; there was no gloom to his romanticism. Distinguished by sheer craftsmanship and sturdy construction, Belter pieces were carved out of layers of rosewood veneer, molded into curves in a caul. Made as solidly as a brick house, they appear as delicate as filigreed glass.

Cooper Hewitt's exhibition has put Belter squarely on the collecting map. But the market remains small. Auction prices, by some reports, remain inconsistent. Real scholarship on what distinguishes Belter has just begun. A sofa definitely attributed to Belter recently brought over $12,000. Within five years, Belter may bring even higher prices; for those with a taste for the fanciful and rococo, the time to buy Belter is now.



Striking America's fancy: the luxuriant curves of a Belter side chair in carved rosewood

MORE COLLECTING:

The Furniture of John Henry Belter and the Rococo Revival by Marvin D. Schwartz, Edward J. Stanek, and Douglas K. True (E.P. Dutton), the first illustrated study of Belter's furniture.

STANEK/TRUE

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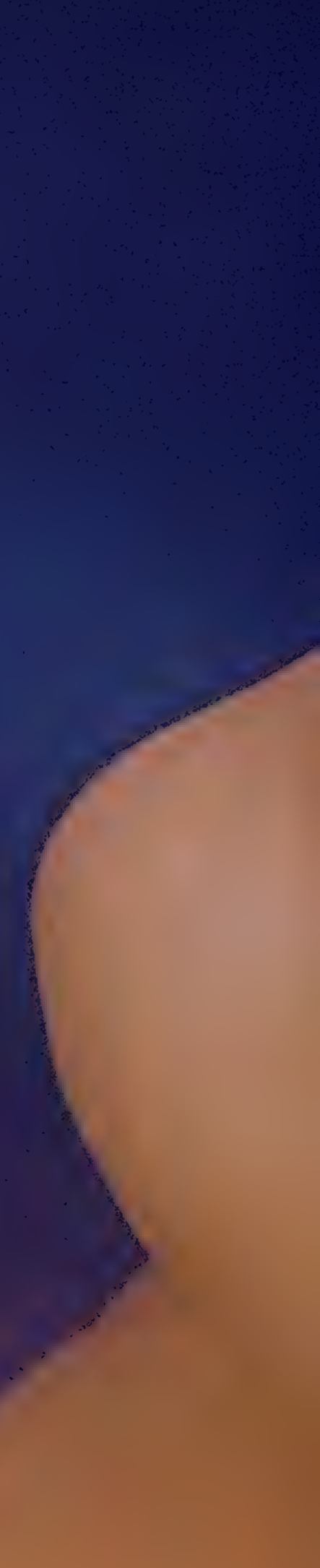

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Beauty Q & A

Makeup under eyeglasses...Plus: how safe are OTC skin creams, tar shampoos?

Q Are there special makeup tricks for eyeglasses wearers?

A Yes, and they vary, depending on whether you are near- or far-sighted. Lenses that correct for near-sightedness tend to make eyes look *smaller*. To "enlarge" your eyes, rim them with a dark-colored pencil—browns, greys, and plums are generally flattering under near-sighted lenses. Then, apply shadow a bit more boldly than you would normally, but stick to soft colors—again, browns, mauves, peaches, and greys are best.

Eyes appear *magnified* under lenses that correct for far-sightedness. To make eyes look normal, keep makeup "misty" by using soft cream colors in brown or grey tones. Avoid liners that define eyes too severely; instead, blend pencil and shadow for a soft "smudged" look. Stay away from blue and green shadows—these colors look too harsh under any lenses, especially if glasses are tinted.

Don't forget that glasses affect the look of your entire face—not just eyes. That should be kept in mind when applying makeup. One pro suggests that you always apply blush *after* you've put on glasses—so that you won't leave too much color shining out from behind lenses.

Q I've been hearing a lot lately about the use of over-the-counter cortisone cream for treating skin irritations. How effective is this cream?

A Until recently, hydrocortisone was available only by prescription, to be used topically to reduce inflammations of the skin. (Oral hydrocortisone is still available only by prescription.) Last year, an FDA panel recommended that hydrocortisone cream in a very weak dosage of 0.5 percent be made available as an over-the-counter (OTC) drug.

There is some controversy, however, about OTC hydrocortisone's effectiveness. When OTC hydrocortisone is applied topically to skin, it may heal some minor skin eczemas but, as Robert Auerbach, M.D., associate professor of clinical dermatology, New York University School of Medicine, points out: "Too many people are using this OTC hydrocortisone cream without having their skin conditions diagnosed by a doctor. As a result, this cream is being used for conditions that can't be treated with hydrocortisone, and people are delayed from seeking proper treatment. For example, a hydrocortisone cream at this strength cannot be used to treat bacterial or viral skin conditions, such as herpes simplex, and is seldom effective against most eczemas, psoriasis, or poison ivy, oak, or sumac. In addition, hydrocortisone cream can sometimes interfere with the body's natural responses and worsen an existing condition.

"Moreover, the concentration of hydrocortisone in OTC products is so weak that it is practically ineffective on the few conditions hydrocortisone *can* help. When doctors prescribe this drug—to treat a mild case of seborrheic dermatitis or as maintenance therapy once a patient's skin has cleared up—they prescribe it in at least a 1.0 percent concentration.

"Stronger concentrations, when used over an extended period of time, can cause skin to atrophy—thin out—and take on a parchment-like, wrinkly look. Prolonged use of stronger creams could eventually lead to permanent skin damage, such as dilated blood vessels or stretch marks. (The OTC hydrocortisone creams are too weak to produce such side effects.)

"I would always suggest that a problem be diagnosed by a dermatologist before a patient relies on an OTC cream. For most skin problems, there are faster, more effective treatments available."

Q I have a very dry, itchy scalp that tends to flake. I know tar shampoos are supposed to be good for this problem, but I find them messy to use. I also wonder if they're safe. Are there alternatives?

A Coal-tar extractions have historically been treatments for psoriasis, eczema, even dandruff—but, you're right, they have not always been easy to use. Today, however, there are tar shampoos with all the efficacy of the old preparations and none of the mess. These new shampoos (Neutrogena's T/Gel, for instance, is a good one) smell nice, have the same consistency as regular shampoos, and are gentle enough to use every day.

A word of caution, though: Coal-tar extractions, like some non-tar dandruff preparations, can sometimes strip hair of artificial coloring or discolor natural blond or grey hair. They may also leave your hair soft and flyaway; if this happens, use a conditioner. If your hair is in good condition—and fairly dark in color—you shouldn't have any problems.

As to safety, a twenty-five-year study, recently completed by the Mayo Clinic, in Rochester MN, indicated that there seems to be no relationship between the use of coal-tar extractions and the subsequent development of cancer. ▽

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2) The Dermatological Review.

Becoming a member of The Erno Laszlo Institute simply means you visit our Skincare Specialist in a store near you and begin following one of our skincare rituals. Which one depends on your answers to a series of questions about your skin: how you care for it, how it looks and feels and what problems need correction. We call this questionnaire a Dermatological Review. According to your answers, your skin is classified as a specific "O'Clock" number somewhere between 9:00 and 3:00 o'clock. It's this classification which indicates to what degree your skin is dry, sensitive, balanced or oily and determines your personal skincare ritual. The preparations needed for you to practice this ritual at home are now prescribed and explained. You must use only these preparations and nothing else. They were formulated to bring your skin into balance whether dry and lined, shiny, oily, blemished or extremely sensitive.

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Between Us

Can you chair a meeting? ...do men marry doctors?... aid for women who write

By Lorraine Davis

"SHE'S IN A MEETING"

Even if you never speak in the California vernacular and say you'll "take a meeting," nowadays you might be asked to chair one. This month in New York, speech consultant Elayne Snyder teaches a "Y" crash course of four classes in how to run a productive meeting or take part in one (YWCA of NYC, 610 Lexington Ave., NYC 10022). . . . If business meetings are not on your agenda, you may get more help from "Organizations, Clubs, Action Groups," by Elsie E. Wolfers & Virginia B. Evansen (St. Martin's Press). Subtitled "How To Start Them, How To Run Them," the book tells exactly that—in careful detail, including this tip to the hospitality chairman about name badges: "An attendance record can be obtained from the unclaimed name tags instead of passing an attendance sheet." (Better warn the members, lest they evade their tags.)

HOW TO AGE WELL

As our life-expectancy lengthens (through forward leaps of medical science), so does concern for an age-integrated society. After one year of a two-year project, the New York State Division of the American Association of University Women has published a report on Women and Aging, including these recommendations:

"The media should be encouraged to develop programs eliminating stereotypes and showing older women as a vigorous, talented, cooperative segment of society. ● Encourage self-help advocacy by coalitions of senior groups lobbying and participating in political and legislative affairs more actively. ● Establish day-care centers by and for the aging to serve the needs of young, middle-age and older citizens . . . combine administrative costs. ● Education for a lifetime should be a priority. Educational institutions need to prepare people for the human role as well as the work role in life. ● Offer options in living arrangements to accommodate individual differences and preferences. ● Provide adequate transportation to enable older people to participate in community life." (Copies: Jeanette Sherrill, Project Director, 19 Woodcrest Circle, Fairport NY 14450.)

AAUW itself is facing old age cheerfully with a one-hundredth-birthday celebration in Boston, June 21–25. Ted Kennedy is the expected guest of honor; Juanita Kreps, former Secretary of Commerce, will get the National Achievement Award. (Registration: Marilyn Wilson, AAUW Convention Office, 2401 Virginia Avenue, NW, Washington, DC 20037.)

MAN WANTED . . .

Sylvia, the "perfect" middle-aged beer-drinking creation of feminist cartoonist Nicole Hollander, with her laser-beam logic and a chain-saw tongue, is back in the bookstores in laugh-a-page *That Woman Must Be on Drugs* (St. Martin's Press).
Man-baiting, TV-hating Sylvia does have her philosophical moments:
***Niece:* "I'll never marry, I've ruined my chances . . . I should have listened to my mother."**
***Sylvia:* "Yeah. She was always after you to go to beautician's school."**
***Niece:* "But no, I had to become a neurosurgeon."**
***Sylvia:* "We all make mistakes."**

WOMEN WHO WON

Who are the women who are representing you in public office in the U.S. and how can you get in touch with them? "National Directory of Women Elected Officials" has been published by the National Women's Political Caucus with the financial support of Philip Morris Inc. Booklet lists women in Congress, state legislatures, mayors, and national executive committees of the major parties, plus general election data. Copies are available for organizations and conferences: Jeannine M. Dowling, Philip Morris, 100 Park Avenue, NYC 10017.

HELP IS ON THE WAY

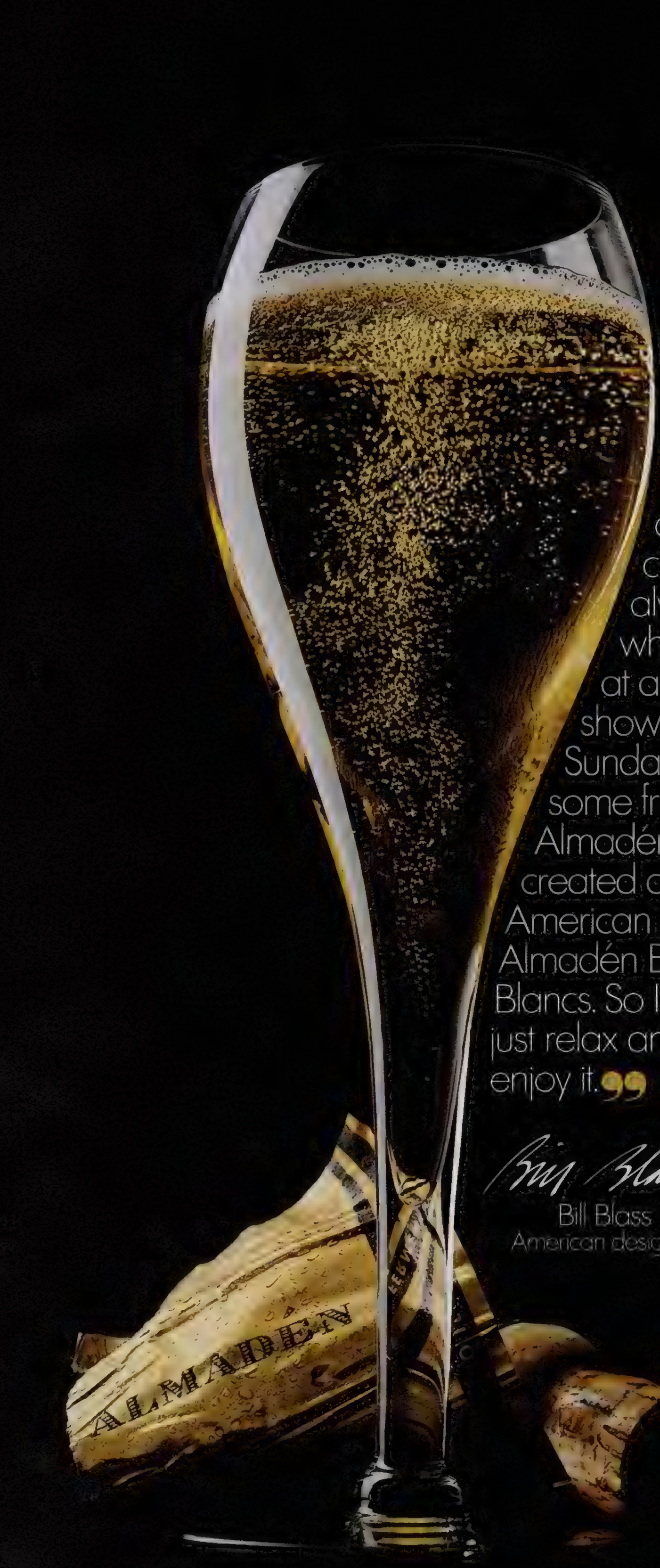
Sometimes life offers challenges beyond those you can handle alone. It's no disgrace to ask for aid in a personal crisis, and that's when a trained person can help. Alcohol, drugs, mental illness, and the vagaries of our criminal justice system bring grief to the lives of many women, who may be discriminated against even in treatment. From June 28 to July 2, people from the "helping professions" will meet in New York at the third national Women in Crisis conference, sponsored by fifty-three agencies that deal with these problems. Information: Jane Velez, Women in Crisis, Inc.; 37 Union Square West, NYC 10003; (212) 242-3081.

SHOULD YOU TELL ALL?

Is a bereaved mother's grief a fit handle for the evening news? Have you wondered who will sing the Jean Harris role when her story hits the opera stage? . . . The tricky subject of writers' profiting from others' misfortunes and confidences will be examined at the Tenth Women's Writing Conference/Retreat at Skidmore College, Saratoga Springs NY, July 24–31; theme, "The Ethics of Writing: Conflict of Conscience." Included: open readings, about thirty workshops. Register by June 15: The International Women's Writing Guild, Box 810, Gracie Station, NYC 10028; (212) 737-7536.

ANOTHER DOOR OPENS . . .

After a nerve-testing series of auditions (no screen to foil sexism), Judith LeClair—a twenty-three-year-old bassoonist who was born in West Virginia and graduated by the Eastman School of Music in Rochester NY—becomes virtually the first woman to hold a principal chair in one major US orchestra this fall, as she joins fifteen other women in the 120-strong New York Philharmonic (only previous woman principal there had played harp, traditionally a woman's sound). On her "masculine" instrument, Ms. LeClair, who was a member of the San Diego Symphony, drew the rave "one of the finest talents I have ever heard" from the NYC group's music director, Zubin Mehta, confirming early predictions at the Settlement Music School in Philadelphia by teacher Shirley Curtiss and the director, bassoonist Sol Schoenbach, who called her "fantastic." Since bassoon works are nearly as scarce as hen's teeth or lady bassoonists, you won't hear Judith solo until March 1982; she'll do Vivaldi.



"If I were to design an outstanding American champagne, I'd design one that had perfect dryness and crispness. A champagne that was always in good taste—whether it was served at a glamorous fashion show or at a quiet Sunday brunch with some friends. Happily, Almadén has already created an outstanding American champagne: Almadén Blanc de Blancs. So I can just relax and enjoy it."

Bill Blass

Bill Blass
American designer

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FTC Report Dec. 79. Box: 12 mg "tar," 0.8 mg nicotine av. per cigarette by FTC Method.

Horoscope

By Maria Elise Crummere **June**

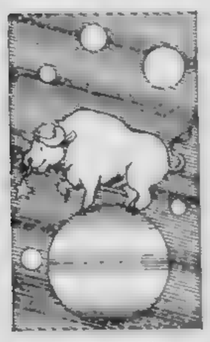
Aries: Go public with your pitch. **Taurus:** Now-or-never time. **Gemini:** Your ingenuity wins the day. **Cancer:** Triumphs in love *and* work. **Leo:** Your fiery spirit shines through. **Virgo:** Money is on your mind. **Libra:** Countdown to a career change. **Scorpio:** You hold the cards. **Sagittarius:** Love is all. **Capricorn:** Charismatic you! **Aquarius:** Your ideas take wing. **Pisces:** Experiment with a new life

MON CA INC.SA

Aries

MARCH 21–APRIL 19

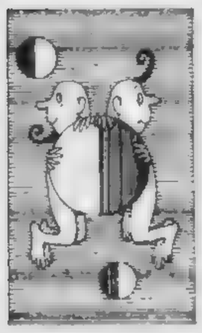
This is your month to make your statement to the world. Your ruler, Mars, in communicative Gemini, will inspire you to choose just the right words, and, on the 9th and 10th, friends will help you to organize your presentation and devise a splashy sales pitch. Keep a low profile around the 15th. Then, on the 19th and 20th, meet with influential associates whose approval will give you the go-ahead signal you have been looking for. By the 30th, your project will be soaring.



Taurus

APRIL 20–MAY 20

This month, you have all the ingredients you need to take a giant step forward: from the 1st to the 22nd, a special flair for communicating your ideas with verve and style; from the 5th to the 30th, a cooperative associate willing to work with you and—best of all—a generous financial sponsor. Swing into action on the 8th; line up partners on the 11th and 12th; then consolidate your gains on the 22nd. The 26th is a now-or-never day: play every card you have.



Gemini

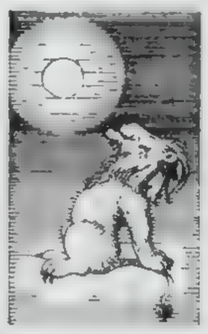
MAY 21–JUNE 20

This month, your own dazzling versatility coupled with the driving energy of Mars will help you to work around your ruler, Mercury, retrograde from the 10th. Plunge in and map out your plans, make the decisions that are called for on the 20th; and then wrap it all up by the 22nd, a particularly difficult day. Use the last week of the month to sell yourself and your ideas. With Jupiter on hand to make you feel extra lucky and Saturn to fill you with resolve, you will sail through with flying colors.

Cancer

JUNE 21–JULY 22

Your life soars with an exhilarating energy this month: your love life will flourish and one ingenious idea after another will pop into your head. Best of all, you have the support of a sensitive partner who understands what you want and need. But you have to fulfill your part of the bargain, too, by not procrastinating. Start the ball rolling on the 9th. Your decisive actions on the 12th and 13th will bring new financial supporters to you. Expect a brief setback on the 15th. Then shift into high gear on the 22nd and you will win every step of the way until the 30th.



Leo

JULY 23–AUGUST 22

Your fiery spirit is somewhat muted the first two weeks of the month and you will have to stir yourself to get out, go to parties, and meet new people—especially around the 12th. But your natural enthusiasm always shines through and attracts others to you: from the 23rd to the 30th, several people you met socially reappear, eager to give your project the boost it needs.

Virgo

AUGUST 23–SEPTEMBER 22

This month, a dazzling financial windfall appears out of the blue. And no wonder: Venus, your money planet, is in harmony with water Cancer from the 5th to the 20th. You may even be able to add to your new nest egg if you focus your energy on researching possible investments. You will know instinctively when to make your big move, even though it may involve biding your time until the first week of July, when your ruler, Mercury, shifts to its new position.

Libra

SEPTEMBER 23–OCTOBER 23

When power planets Saturn and Jupiter move onto the scene this month, the air will be supercharged with anticipation—the sense that something momentous is about to happen. It is. The agreements you sign on the 5th give you the first solid clue as to the crucial nature of the period you are entering; the long-term commitments you make at work on the 9th confirm it. And when Venus convinces you to go public with your plans for a career shift, your new life begins.

(Continued on page 67)

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PARIS

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*Helena Rubinstein's exclusive formula of Glyco-lipo Proteins and Amniotic Extracts.

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HOROSCOPE

(Continued from page 65)

Scorpio
OCTOBER 24–NOVEMBER 21

If you play your cards wisely this month and work the Cancer water signs to your own advantage, all good things will come streaming your way. Gentle Venus will send an exciting new lover; calculating Mercury will lure you to promising new investments. Your ruler, Mars, will encourage you to capitalize on your gift for public speaking. By the 26th, the power resides in your hands—especially when it comes to love.

Sagittarius
NOVEMBER 22–DECEMBER 21

This month, love is all. From the 5th to the 30th, you are so intoxicated with romance that you may even consider marriage. But go slow, keep your eyes open, and don't be surprised if your partner has other ideas. Meanwhile, set up the meetings you need to move ahead with your game plan. Reach out to loyal friends to provide the security you crave. The last five days of the month, you join a community project that will pay off for you in surprising ways.

Capricorn
DECEMBER 22–JANUARY 19

From the 5th to the 29th, the magical aura of Venus will attract mates and associates to you who are eager to please you and willing to go along with anything you propose. You know that you have worked hard and deserve this pampering so sit back and make the most of it. Since your ruler, Mercury, will be at a standstill during this period, do some thinking about what you want. Then, near the end of the month when goal-oriented Jupiter is in your camp, go after it!

Aquarius
JANUARY 20–FEBRUARY 18

This month, you are on the brink of a gratifying new stage in your career. The new moon on the 2nd stirs your creative juices and, by the 5th, you decide to launch one of your splashy new ideas. You will be astounded by the positive response! The last eight days, as your ruler, Uranus, prepares to shift into Sagittarius, you feel an exhilarating new sense of your power.

Pisces
FEBRUARY 19–MARCH 20

Early in the month, the electricity that is generated between your ruler, Neptune, and Uranus, planet of change, jolts you out of the past and forces you to deal with the present—and the future—in a realistic way. On the 22nd, you plunge into your new life. Stay on target and don't let anything—including a heady new romance on the 30th—interfere with your chance to experiment with several compelling new ideas.

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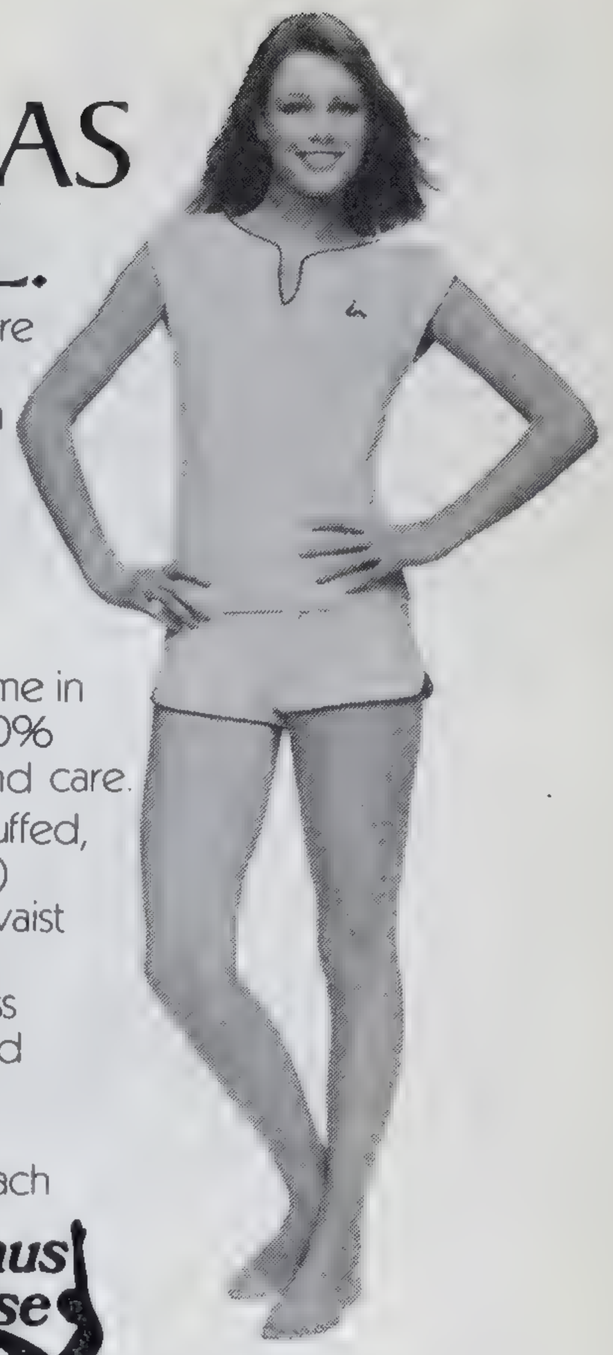

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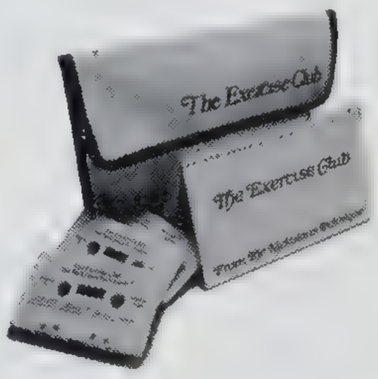

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MONEY

Home insurance: are you dangerously under-covered?

Why you need to update, inventory, add to your policy to keep up with inflation

BY GRETCHEN MORGENSON

While nothing's as sure as death and taxes, today, a third certainty should be added to Ben Franklin's list: inflation—and with it the need to update and increase your home-insurance coverage for protection from theft, loss, fires, and other catastrophes and from losses resulting from lawsuits brought against you by an injured person for whose injuries you may be liable. Inflation is quietly and continuously raising the replacement cost of your house or apartment and its contents. Why wait until you're filing a loss claim with your agent to learn how underinsured you really are?

"Many homeowners buy less insurance coverage than they really need," says Charles Rinehart, senior vice president for Personal Lines, Fireman's Fund Insurance Company. "People often use their mortgages as a basis from which to insure their homes. Because a house's market value usually differs from its replacement cost, this mortgage method of assessment can result in a low insurance figure. We think any dwelling should be insured for 90 to 100 percent of what it would cost to replace it."

Even if you were sufficiently covered by fire and disaster insurance when you bought your house or apartment, chances are great that, unless you have revised your insurance plan continuously, you're dangerously under-covered. "Every policyholder should review her homeowner's or renter's policy yearly," continues Mr. Rinehart. "While many companies have an 'inflation endorsement' on their policies—in which the coverage increases automatically to keep pace with rising building costs—your specific policy may not be one of these. With some form of 'Inflation Guard' the dollar amount of coverage increases quarterly, while premiums remain the same. At the end of the term, no reappraisal is necessary (unless you've added on to your house); but upon renewal of your policy for the next term, your premiums will rise to meet the increase in coverage."

Basic coverage: complete enough for you?

"If you have a $100,000 homeowner's policy, it usually includes the following: $100,000 to replace your house should it be destroyed by fire, wind, or other specified disasters, $50,000 of coverage for contents (normally settled at cash value, not replacement value) destroyed or lost, $10,000 to $20,000 for living expenses should you be forced to vacate your home while it's being repaired, $50,000 that covers property lost with you while you're away from home," explains Mr. Rinehart.

"On the liability side, a basic homeowner's policy generally provides $25,000 coverage for a situation that may result in a lawsuit. For example, if someone slips and falls on your sidewalk and sues you, this coverage is meant to pay for hospital costs, defense and other legal fees, damages, medical fees. However, you can burn up $25,000 very quickly in a lawsuit involving permanent injuries, so we recommend that you increase this coverage to $100,000 at least."

Basic policy exclusions: ignorance is not bliss

- Standard formulas used by insurance companies to determine replacement cost of your house do not take into account unique construction or superior quality building. The older your residence is, the more likely it is to have special construction worth insuring at extra cost to you.
- Not covered in a basic policy is "replacement cost" of contents or belongings in your house—the amount you would need to buy new furniture and clothes. You would be paid "cash value"—the amount second-hand possessions could be sold for. You must pay for additional coverage if you want replacement-value insurance on contents.
- In a basic policy, loss coverage on jewelry, silverware, furs, guns, fine arts, stamps, coins, and/or money, whether in your house or away, is limited to $1000 for each item. For additional coverage, these must be identified, appraised, and insured case by case with additional premiums. These policies must also be updated by you every year to keep their replacement values in step with inflation.
- Any loss you have incurred in which you cannot prove forcible entry or demonstrable theft is generally excluded. You can compensate for this with "mysterious disappearance" coverage (sometimes called "extended theft"), which does not require proof of entry, only loss. This addition usually costs just a few dollars extra.
- The only states in which a basic homeowner's policy covers liability for household helpers, providing income for them if they become disabled, plus covering medical fees—called workers' compensation—are California and New Hampshire. In New Jersey, you can buy an "endorsement" to add to a policy to cover household helpers; but, in all other states, you

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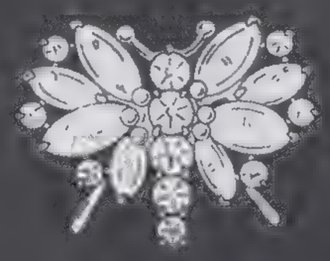

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● Perils generally excluded from the most basic coverage are floods, earthquakes, war, and nuclear accident.

Ensuring that your insurance policy's exclusions don't outnumber the inclusions can seem to be a trying task. So can the process of photographing, listing, and appraising your belongings—something all insurance companies recommend you should do. For people with high-valued homes and belongings at risk—more than $300,000 worth—some insurance companies offer specialized policy services. According to Mr. Rinehart: "We've started a program for high-valued risks in which we provide, among other things, an initial appraisal of the home's value, a full set of room photographs, and a list of the contents and their values. The nagging details are taken care of by our agent and company staff; all we ask is that the client keep the list and photos in a safe-deposit box."

Renters: at risk

"Renters are the most dangerously underinsured of all people," Mr. Rinehart says. "Someone who owns a house or apartment probably has at least the value of the dwelling insured, and therefore, 50 percent of the face value of the policy in coverage for contents. A renter doesn't have that starting point for evaluating her belongings. Renters really ought to itemize—list, photograph, and appraise—their furniture and possessions as accurately as possible. People often tend to look around their apartments and say, 'Well, I've got about $5000 or $10,000 worth of stuff here,' when what they've actually got is closer to $20,000 or $30,000 worth.

"Another thing that renters should check on: not all companies offer policies that cover 'replacement cost' of your apartment's contents. Some companies still hold renters to their belongings' 'cash value' instead, usually a fraction of what new items are worth currently."

Here, Charles Rinehart provides tips for adequate insurance coverage:

● If you're interested in the best coverage at the least cost, you should buy policies with higher deductibles: the amount you would have to pay out of your pocket to cover losses—with costs above that figure taken on by the insurance company. With $1000 deductible rather than $100 deductible, you can save maybe 20 percent or more on your premiums, depending on the size of your house and the state you live in. Remember, too, that if you incur a loss, you share it with the U.S. government, by deducting the amount of your loss from your taxable income, thus reducing your tax bill.

● If your house has unusual built-in "extras," you might want to hire a professional appraiser to assess its value accurately, or select an insurance company that will perform this task for you.

● Anytime you add rooms or conveniences or renovate your house, reappraise its value.

● Rates vary widely from company to company, so check thoroughly what your policy includes as well as premium costs. Also, find out how the company has handled claims in the past. This is best checked with friends and neighbors, but you can call your State Insurance Department and ask for a complaint list to assess a company's claims history. ▽

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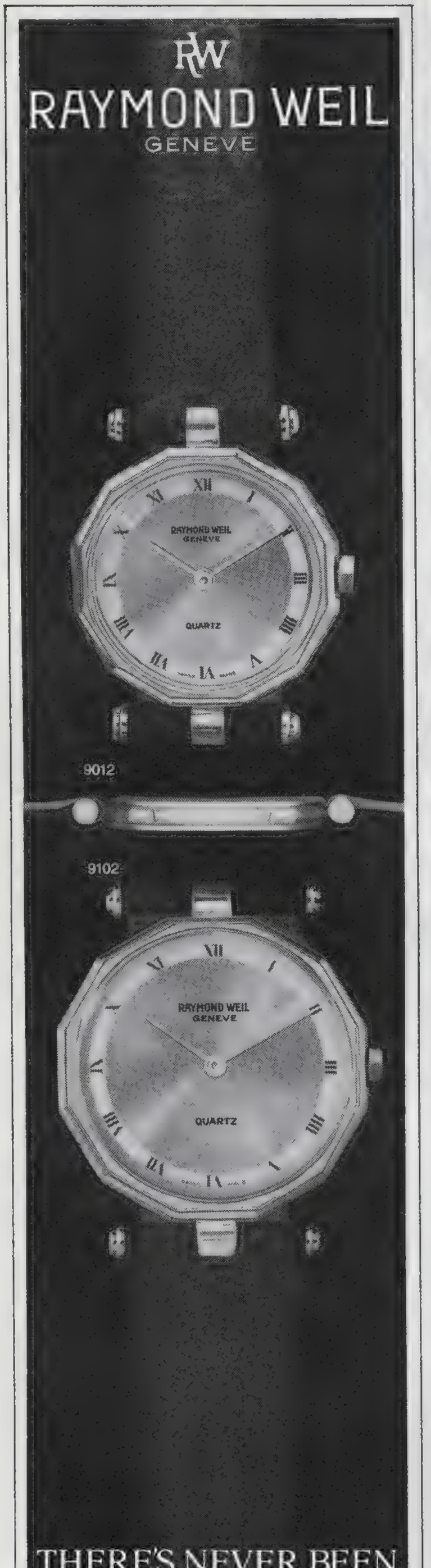

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Summer care for one of a woman's best features: her hands

Beauty Now

FAST, EASY WAYS TO KEEP NAILS IN TIP-TOP SHAPE

Replenish nails from drying effects of sun, hot air, salt water by applying rich nail-strengthening cream on nails after swimming or sports (Barielle makes a good one). For a pretty summer look, switch to pastel nail colors that work with everything you wear. . . . If you want to go without polish altogether, try using basecoat only for a glossy finish. Charles of the Ritz's Prescribed Nailcare Priming BaseCoats, for instance, shine nails, prevent chips and cracks. . . . To stash in your sport or travel bag: Rubigo's new—unspillable—UnPolish, gently "sponges" off nail color.

Now, with more leisure time devoted to outdoor activities, hands need extra attention. Says Vera H. Price, M.D., associate clinical professor of dermatology, the University of California, San Francisco, "I advocate women's using a sunscreen lotion in summer the way they would hand lotion. Indoors, women should wear rubber gloves whenever they have their hands in water, which dries skin and cuticles, causing nails to break and chip easily. If you have calluses from sports, smooth these with a pumice stone while you bathe."

Preventive care: use sunscreen the way you would hand lotion

If time is at a premium: check out Hired Hands in NYC, a "mobile" grooming service that visits office or home, delivering great nail-strengthening manicures, pedicures; (212) 929-0019. . . . Are your nails dry, prone to peeling and breaking easily? Across the U.S., Jessica's Nail Clinics offer special manicures and treatments for all types of nails. Write: 8533 Sunset Blvd., Los Angeles CA 90069. (If there isn't a clinic near you, at-home treatment sets are $30 each, ppd.)

HAND-STRENGTH IMPROVER: To keep hands supple, flexible, strong, and young-looking, exercise them regularly. According to Jim Windus, of the NYC Sports Training Institute, the gripper, *right,* works forearm and hand to develop muscle strength. Do 10-20 repetitions daily, each hand. Work up to three sets per hand by third week.

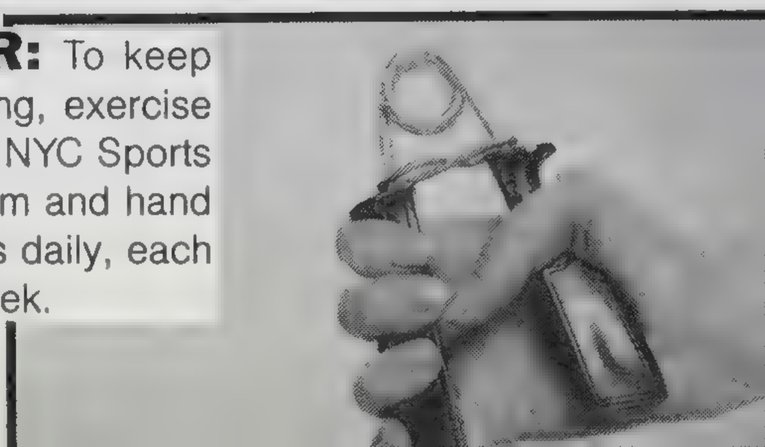

Photo *above:* Valentino jacket (fabric, Tarani) and scarf

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Saks Fifth Avenue

Summer soups—light, delicate, nourishing

The perfect no-fuss basis for supper or lunch, from these unusual recipes

BY BARBARA KAFKA

For more about these soups, plus photographs, serving suggestions, see pages 204, 205

SCALLION AND RADISH SOUP
six servings

When I was a child, I was given a plot of ground that was supposed to be my garden. Mostly it resembled scorched earth, but sanity was preserved by radishes which would loyally poke their greens up early and in fact yield the edible. I think that has always given me a weakness for this red and shiny vegetable. Coupled with the equally early scallion, this is the first soup of summer.

4 cups chicken stock
1½ cups packed scallions, white part only (about 3 bunches)
¼ cup heavy cream
1½ teaspoons fresh lemon juice
¼ teaspoon kosher salt
1 cup sliced scallions, green part only
3 radishes, very thinly sliced, blanched 15 to 20 seconds in boiling water

Heat stock in sauce pan. Stir in white scallions and cook at low boil for 15 minutes. Purée soup and place over medium heat. Stir in cream, lemon juice, and salt. Just before serving, stir in scallion greens. Place 3 radish slices in each of 6 small bowls and pour in soup.

JELLIED FISH SOUP, PEPPERED WHIPPED CREAM
four to six servings

Unlike some of the other soups that are wonderful cold but equally good hot, this soup and the Jellied Borscht further along are really made to be eaten cold. They shimmer as richly colored jellies that can be served pellucid and smooth, or broken with a fork into individual jewels. Glass bowls, if you have them, noticeably set off the brilliant lights.

This soup, bright with saffron, is the essence of the south of France. Its cool jellied texture and the biting sweetness of the pepper-charged whipped cream are the surprise elegancies. Serve this for a smash at a dinner party.

4 cups good fish stock (recipe follows)
½ cup dry white wine
¼ pound filleted cod
½ small onion, quartered
½ peeled carrot, cut into chunks
½ celery stalk
3-inch piece fresh fennel stalk
2 Italian tomatoes
3 sprigs parsley
2-inch piece fresh orange peel
3 egg whites
Shells from 3 eggs
¼ teaspoon fennel seeds
½ bay leaf
1 teaspoon saffron threads
1 teaspoon Pernod
Pinch thyme
2 teaspoons kosher salt
¼ teaspoon freshly ground black pepper

Fish Stock
3 pounds nonoily fish heads and bones
8 cups water

Put the fish heads and bones in pot and cover with water. Place pot over high heat and bring to boil. Reduce heat and skim off residue. Simmer stock 4 to 6 hours, or until approximately 4 cups remain, skimming as necessary.

Put stock and wine in pot and place over medium heat.

Place fish, onion, carrot, celery, fennel stalk, tomatoes, parsley, and orange peel in the bowl of a food processor and process until well chopped. Add to the fish stock. Mix the remaining ingredients with the egg whites and shells, lightly beating to break up egg whites. Stir into fish stock. Slowly bring mixture to boil, stirring occasionally. Simmer over very low heat for 1 hour. Do not disturb mixture.

A crust will form on top. Carefully lift it off and discard. Ladle clear liquid through a sieve lined with dampened cheesecloth into a clear glass serving bowl. Refrigerate overnight to jell thoroughly.

Serve chilled with Peppered Whipped Cream (recipe follows).

Peppered Whipped Cream
½ cup heavy cream
¼ teaspoon freshly ground black pepper

Place cream in bowl. Add pepper, cover and refrigerate overnight. Strain cream through fine sieve into metal bowl. Discard pepper.

Beat cream until thickened and soft peaks form. Serve immediately.

PEAPOD SOUP
four servings

This recipe arose one summer when I was shelling peas for the dinner after having picked them. It just broke my heart to throw the pods away, especially as there were so many more of them than there were peas, so I made this soup. It was a cool, pale green and mysterious, tasting of peas and perhaps some delicate exotic nut. This soup is at least as good cold as hot. You might try shavings of hazelnuts on top; see if people can figure the whole thing out.

2 pounds fresh unshelled peas
6 cups boiling chicken stock
½ cup plus 2 tablespoons heavy cream
2 egg yolks
Kosher salt
Freshly ground black pepper

Shell peas by pulling strings. Discard tips and strings of pods. Reserve peas for another use. Plunge pods into boiling stock and stir in well to immerse them. Reduce heat to low boil and cook 45 minutes, or until pods are extremely tender. Remove from heat.

Working in 2 or 3 batches, purée pods and stock in food processor. Return purée to saucepan and heat.

In small dish, beat egg yolks lightly with cream. Stirring constantly, pour about 1 cup of hot soup into egg-cream mixture to temper it. Stir this mixture into hot soup. Cook over medium heat, stirring constantly, until soup thickens slightly and coats back of spoon. Season with salt and pepper.

MINESTRONE
twelve servings

To most of us, minestrone is a hearty winter soup but not to the Milanese from whom it comes. This particular version is very elegant, with the vegetables being cut into strips just the size and shape of the pasta when cooked.

12 cups chicken stock
4 cups new potatoes, peeled and cut into 1½-inch bâtonnets
2 cups turnips, peeled and cut into 1½-inch bâtonnets
2 cups carrots, peeled and cut into 1½-inch bâtonnets
1 cup ¼-inch slices of celery
2 cups scallion whites, cut into 1½-inch lengths, halved lengthwise
4 cloves garlic
¼ cup packed chopped basil
¼ cup chopped Italian parsley
2 tablespoons kosher salt, or to taste
2 cups cubed tomatoes
1 cup shelled peas
1 cup penne
2 cups string beans, trimmed and cut into 2-inch pieces
Freshly ground pepper
1 20-ounce can cannelini beans, drained
Scallion greens cut into rounds
1 tablespoon olive oil, or to taste

Place stock in large soup pot and add potatoes, turnips, carrots, celery, scallion whites, garlic, basil, parsley, and 1 tablespoon salt. Cook over moderate heat until stock comes to a boil.

Add tomatoes, peas, and penne. Let cook at the boil until pasta is almost done. Add string beans. Season with salt and pepper.

Stir in cannelini *(Continued on page 78)*

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SUMMER SOUPS

(Continued from page 74)

beans and scallion tops and heat through.

Stir in olive oil, taste, add correct seasoning.

If you prefer serving soup at room temperature, you may, as I do, prefer it a bit thicker. In that case, bring soup to a boil and stir in 1 tablespoon rice for each cup of soup. Let cook at a simmer for about 13 minutes, or until rice is barely cooked. Cover and let cool to room temperature.

FRESH TOMATO AND CHICKEN SOUP

eight servings

This soup depends on impeccable tomatoes rich with flavor. As with most of these soups, it is equally elegant served cold the following day. In that case, do not add the final butter.

2 quarts chicken stock
4½ pounds fresh, ripe tomatoes, cored and roughly chopped
11 large basil leaves
3 sprigs fresh lovage, if available, or celery leaves with increased amounts of basil and dill
5 sprigs Italian parsley
2 tablespoons dill, cut into ¼-inch pieces
1½ teaspoons kosher salt, or to taste, depending on saltiness of stock
Unsalted butter

Place stock, tomatoes, basil, lovage, and parsley in stainless-steel pot. Cover and bring to a boil. Remove cover, reduce to a simmer and continue to cook until tomatoes are soft.

Put mixture through fine blade of a food mill, or chop in food processor, then push through a sieve.

Add dill and cook 20 minutes longer. Season to taste with salt.

For each serving, place a lump of butter in bowl and ladle hot soup over.

Notes: If your tomatoes are watery, use more tomatoes and less stock. Soup may be made ahead through the sieving stage and chilled. Do final cooking just before serving.

THIN SUMMER POTAGE

eight to ten servings

Potage is an endlessly flexible way of combining various puréed vegetables into a soothing whole. This summer version is light, as it has no binding potato and is flecked with color, including bright glints of the corn kernels. If basil is unavailable, try dill but use slightly less.

½ pound unsalted butter
2 pounds fresh leaf spinach, well washed
1 pound of zucchini, washed and cut into chunks
1½ pounds tomatoes, cored and quartered
18 scallions, cut in pieces
6 medium carrots, scraped and cut into chunks
3 quarts basil consommé (see recipe) or chicken stock (add 1 large handful of basil leaves if using chicken stock)
1 large handful parsley
1 cup corn kernels, cut off the cob
Coarse salt

Melt 1/4 pound butter in a large pot. Add spinach, cover, cook over low heat, turning occasionally, until spinach is thoroughly wilted.

Add remaining ingredients, except remaining butter and corn, and simmer about 1 hour, until all vegetables are tender. Put mixture through a food mill.

Put corn kernels in mixture, season with salt and simmer for 2 minutes. Just before serving, remove the potage from burner and stir in remaining 1/4 pound of butter, cut into pieces.

BASIL CONSOMMÉ

twelve servings

Beautiful, light, and elegant, this is a dish that can be made only at the end of August when the basil plants are egregiously flourishing several feet high and need to be ruthlessly trimmed. The stock (consommé) can also be made in quantity just before the first frost, which would kill the basil in any case. If you can make a quantity—when using the leaves to make pesto sauce—do, and freeze for a pungent taste of summer in mid-winter.

Basil Consommé
12 cups packed basil stems
Water to cover
1½ to 2 tablespoons kosher salt

Place basil stems in large pot and add enough water just to cover stems. Bring to boil, cover pot and lower heat to simmer. Cook, making sure water remains at a simmer, 1 hour.

Strain stock and discard stems. Return stock to pot. Season with salt to taste. ▽

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WOMEN NOW

Top dollar: who earns it, how

You can join the $25,000-a-year women

BY MARY ZAVADA

The news that there are now over 490,000 working women in the U.S. earning $25,000 or more a year elicits amazement from some people. "What," they ask, "is the equal pay fuss about? These women are doing okay."

The 490,000 figure represents the progress that has taken place since 1963 when Congress ruled against discrimination in compensation. Other figures show how much farther women have to go. Although there are only about one-third more men than women in the labor force, almost seventeen times as many men as women are earning $25,000 a year.

There are two basic reasons for this continuing gap between women's and men's salaries. Almost 80 percent of all women are still going into the traditionally female fields like nursing, child care, and clerical work; and jobs that are traditionally female are still judged to be less valuable than those generally held by men.

Although droves of women went into the work force in the 1970s, they are still found mainly in about ten occupations, while men work in at least fifty different fields. On the whole, women tend to be much less adventurous than men about choosing a career. Moreover, the financial reward of a field doesn't usually influence their choice. Even when women go into a well-paying career like medicine, they enter less lucrative sectors such as teaching, pediatrics, or research, instead of high-salaried surgery and psychiatry.

Only until a few years ago, counselors were persuading female high school and college students to enter nurturing fields, like teaching, which were supposed to be compatible with the female role of wife and mother. Schools in which all the teachers were women and the principal was a man were commonplace.

During the Second World War, when women were needed for typically male jobs, women made some progress. When the men came back, women accepted a protectorship again, gave up dibs on income-increasing overtime, promotions, certain categories of jobs.

Now, government, some companies, and most schools are urging young women to follow their major interest, whatever that may be. American Telephone & Telegraph, for example, sends employees to high schools all over the country to tell students that it's okay for girls to major in science or engineering, and of the salary differential between the scientific and the traditionally female occupations.

Older women who trained for traditionally female fields are recycling themselves in other careers. For example, three ex-nurses are now an interior decorator, a lawyer, and a psychiatrist. The interior decorator blends her old and new vocations designing hospital interiors. Her years in nursing have given her rare insights into the kind of environment it takes for patients to thrive. The lawyer, who found the life-and-death drama of patient care too distressing, is negotiating water rights among communities in a drought-stricken area. The psychiatrist showed the most determination. On her fortieth birthday, she entered medical school, is now on the staff of a major psychiatric clinic. Besides finding work that they thoroughly enjoy, these three women are earning much higher salaries than they would have earned in the nursing field.

Besides urging girls into a few female fields, society has compounded the inequity by devaluing jobs held primarily by females. For example, those responsible for other human beings (women) were considered less valuable than people who were responsible for machines (men). Remnants of this discrimination remain. A printing press foreman may pull $40,000 a year; compare that with the salary of the nursery school teacher in any town.

What is the right way to determine how much a job is worth? It's simple, say representatives of certain labor groups. Just evaluate for skill, effort, and responsibility. If more skill, effort, and responsibility are associated with the work of a nurse than with the work of a tree trimmer, pay the nurse more.

Representatives of the business community think that jobs should be evaluated according to their market value. In this short-of-energy age, an oil geologist is "unbelievably marketable," and can command a very high salary.

The Equal Pay Act doesn't tell companies which criteria to use in classifying jobs into salary grades, but it does forbid firms to devalue certain jobs because they are performed by females. Unfortunately, in some companies, a woman in a female job that's worth one hundred job-evaluation points is paid one-third the hourly rate that goes to a man in a job not primarily held by women that's also worth one hundred points. This discrimination is most likely to occur where jobs have been considered female for years before the Act was passed.

Although the Equal Pay Act took effect in 1964, progress has been less than dramatic. A few experts in the field claim that immediate, across-the-board application of the Equal Pay Act would result in a bitter confrontation between government and the business community, produce more lawsuits than the courts could handle and, because it would cost about $150 billion, disrupt the economy.

"Nonsense," the proponents of immediate action retort. "We'll negotiate with, not confront the business community, the $150 billion figure is an alarmist's fantasy, and the more lawsuits the better. Besides," they ask, "can U.S. business function only when it's violating the law?" ▽

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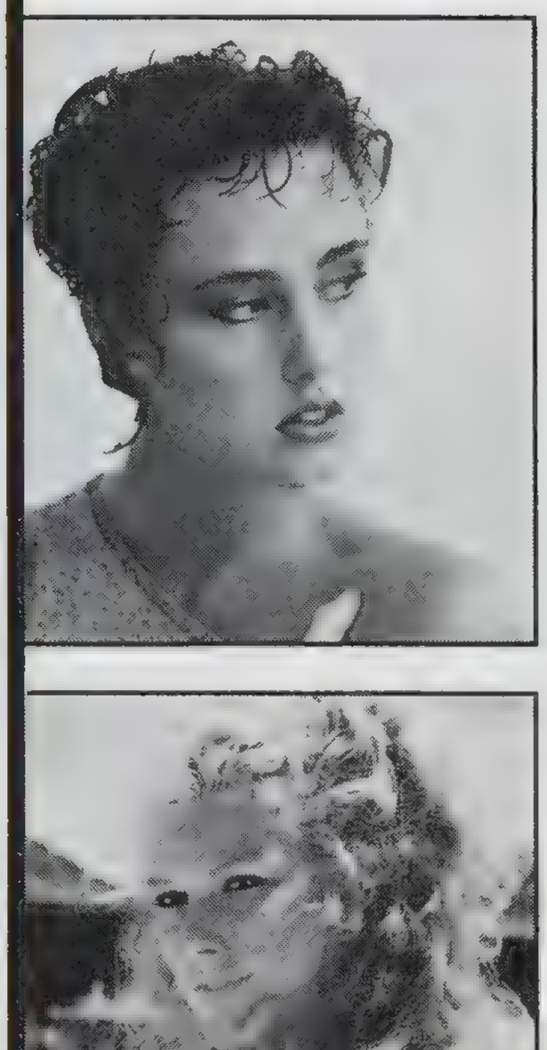
Headstarts for summer: cool styling, warm coloring... extra care

Hair Get Now

Good-looking summer hair—shining, healthy—begins with proper caring, good protection. Hair sunburns just as skin does. In hair's case, the sun breaks chemical bonds that hold hair strands together; hairs get brittle, turn lighter—which "reverses" as new, undamaged hair grows in. How to cope? With hats—a brimmed straw one whenever you're out walking; a cotton brimmed cap when you're playing outdoor sports. (Tuck one in your sports bag—when you need it, you have it.) Another idea, this one for color-treated hair: use a sunscreen on hair, which protects it against the fading effects of UVB rays. (Check out Pantene.) Rinse hair after a dip in ocean or pool.

"Must" treatment in summer: Sealing moisture in hair the way you retain it in skin. Best ways: olive oil or a whisked raw egg. Apply and wrap with a hot towel for a few minutes pre-shampoo.

Summer hair aids



Warm weather affects hair, making it either drier or oilier than normal. . . . Revive dry hair by using a deep conditioner before sports, swimming, or on beach (top left). But, if excess perspiration and pollution make hair oilier, use a deep-cleansing scalp treatment (e.g., René Furterer's) to remove oil and grime. Wear cool , off-the-face styles by tying hair up with metallic ribbons or thin strips of chamois (lower left; both by Kerry Warn).

ANDREA ALBERTS

This summer, experiment with color—new five-week rinses make it easy

If ever there was a moment to think about color, it's now, at the beginning of summer. Think of replenishing shine, of adding highlighting and brighteners. For warm, "blush-on" color that gives hair body plus shine (with no grow-out line at roots), Constance Hartnett, of NYC's Louis-Guy D salon, recommends temporary rinses . . . (such as, at home, Clairol's Loving Care) "especially if you're experimenting." Mrs. Reagan's L.A. stylist, Julius Bengtsson (photographed, *above*) adds these tips for at-home colorers: "Make sure you put color over your whole head and that you don't leave solution on ends too long. Those are the two most common mistakes I see women make."

Large photo, *above*: Hair, John Sahag; top, Calvin Klein; earrings: F B. Durland

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Talking about... Art

Focus on 'forties...Gorky's poetic paint...far-outs at the Fogg

"MONA ANNA UXOR DE ADOLFO RAVENATO," 1947, DRAWING BY JOHN GRAHAM; WHITNEY MUSEUM OF AMERICAN ART

By Barbara Rose

Since American art of the 'fifties has been subjected to repeated critical revision, it stands to reason the 'forties should be next. This summer, New York's Whitney Museum of American Art surveys the decisive years in the exhibit *Decade of Transition: 1940–1950.* According to Patterson Sims, who organized the show, the 'forties were the turning point for American art, which emerged in the post-War years as a dominant esthetic force internationally, for the first time. There is no arguing with the idea that American art entered the 'forties dominated by provincial figurative styles that were overshadowed by the end of the decade by the powerful internationalism of Abstract Expressionism. The cause for the transformation was primarily first-hand contact with art and artists that arrived in America fleeing the Nazi terror.

The exhibition, drawn from the Whitney's own collection, is hardly exhaustive; but it does present a rich cross-section of art done by Americans in the 'forties. Because the selection is limited to those emigrés who, like Hungarian Constructivist László Moholy-Nagy and Russian Cubist and Surrealist John Graham, became American citizens, the achievements of the New York School are necessarily seen out of context. The fact is that the New York School generally rejected American art—with the exception of native American Indian art, deemed sufficiently universal to inspire a universal art—and turned instead to European models for inspiration. This explains why there seems to be such an unbridgeable chasm between the American realist paintings of such artists as Reginald Marsh and Ben Shahn, which open the Whitney show, and the works of Jackson Pollock, Arshile Gorky, Richard Pousette-Dart, *et al.*, that supposedly close the decade and announce "the triumph of American painting."

What changed most in the 'forties was taste, which shifted from the easily accessible art of the madding crowd to the introspective visions of the happy few.

"A Courtyard for Tatlin and Fred Astaire," 1981; rope drawing by Patrick Ireland, in courtyard of Fogg Art Museum, Harvard University

AVANT-GARDE YARD

A series of "environments" organized by Gabriella Jeppson has recently been turning Harvard's stolid Fogg Art Museum in Cambridge, Massachusetts, into a home for vanguard activities. First Richard Long, then Mary Miss and Patrick Ireland have utilized the museum's interior courtyard, including the floor, ceiling, and walls, in unconventional ways. A recent installation by Patrick Ireland, "A Courtyard for Tatlin and Fred Astaire," was a three-dimensional rope "drawing" that made a surprisingly congenial match between Tatlin's austere environmental sculpture and Fred Astaire's wit and bouncy energy, which were reflected in the arcs and angles of colored rope and nylon cord strung from floor to ceiling, wall to wall. The minimal means produced a maximum complexity, adding up to a sophisticated illusion vs. reality game at the core of the artist's concerns.

PAINTING POETRY

"Painted poetry" *(peinture-poésie)* was the ideal subject for art according to the Surrealists, who adopted the youthful Arshile Gorky as one of their own. Among the few truly *great* artists of the '40s, Gorky took his own life in 1948 after a series of personal tragedies. This summer, he is celebrated in a comprehensive retrospective show in NYC, at The Solomon R. Guggenheim Museum, curated by Diane Waldman. The complexity, beauty, and sensitivity of the works are a consistent pleasure. Tracing Gorky's progress from student of Cézanne, Matisse, and Picasso to full-blown master of his own poetic style tells us what really happened in the '40s: American artists finally learned how to paint; they learned by studying and assimilating a tradition mainly imported from abroad.

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Tips and Treats

Summer flowers—more from less... watermelon basket...low-cal treats

By Sandi Cushman

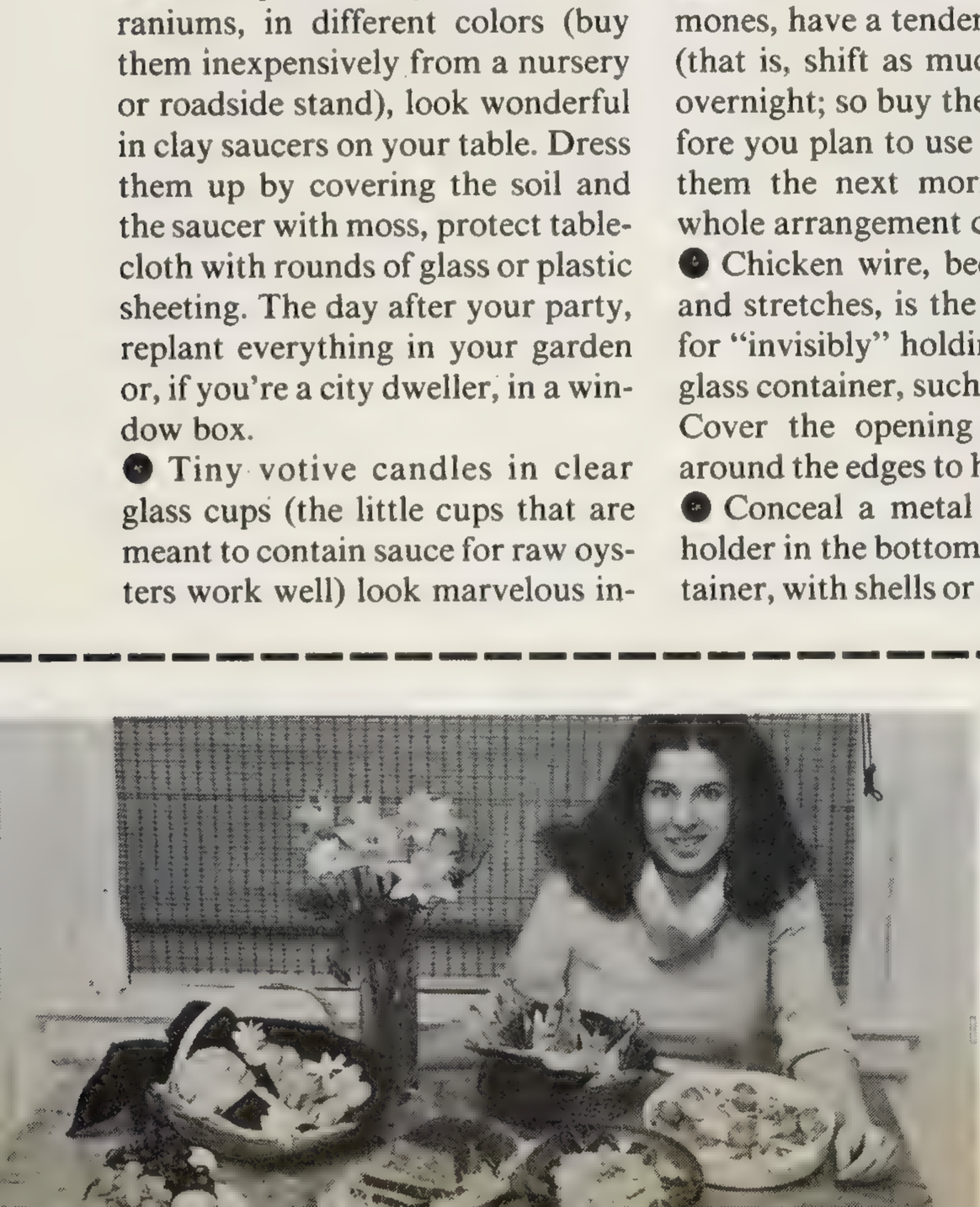
Flower Savvy

How to make more from less, from Chris Giftos, the man who's an expert at making more from more. Chris, who every week creates all those abundant, show-stopping flower arrangements in the Great Hall of New York's Metropolitan Museum of Art (and is also responsible for all of the museum's flowers and plants), tells us how to get more from our flower dollars. Because, as Chris points out, "unless you have your own garden, how else can you afford to fill your house with flowers?"

- Small pots of begonias and geraniums, in different colors (buy them inexpensively from a nursery or roadside stand), look wonderful in clay saucers on your table. Dress them up by covering the soil and the saucer with moss, protect tablecloth with rounds of glass or plastic sheeting. The day after your party, replant everything in your garden or, if you're a city dweller, in a window box.
- Tiny votive candles in clear glass cups (the little cups that are meant to contain sauce for raw oysters work well) look marvelous interspersed with single flowers in small glass cylinders; zigzag down center of an oblong table, or group in center of a round table.
- "Extend" flowers onto your tablecloth. Use a tulip-printed cloth with tulips, roses with roses, etc. You might even paint your own onto a white cloth.
- During hot weather, cut flowers from your garden only in the early morning, while they still contain moisture from the night before. If cut later in the day, they will be dehydrated, quickly wilt.
- Tulips, African daisies, anemones, have a tendency to "move" (that is, shift as much as an inch) overnight; so buy them the day before you plan to use them, arrange them the next morning, or your whole arrangement could be "off."
- Chicken wire, because it bends and stretches, is the ideal material for "invisibly" holding flowers in a glass container, such as a fish bowl. Cover the opening with it, tape around the edges to hold it in place.
- Conceal a metal "frog" flower holder in the bottom of a glass container, with shells or pretty pebbles.

DUANE MICHALS

Centerpiece/knockout dessert: a keep-cool summer specialty at Evelyn Lambert's villa near Vicenza, Italy--a watermelon "basket" filled with cubed watermelon, garnished with hydrangea blooms, peaches, plums



Katja Goldman with low-calorie delicacies: vegetable roulade, chick-pea paté, onion boards, tomato/fennel salad with raspberry vinegar dressing. Extra: orange/mace cookies.

CALORIE APPEAL

When you order from New York caterer Katja Goldman (her firm's name is Katja Goldman Epicure, Inc.; 212/475-6090), you can be sure that what you get will not only be delicious but very good for you. Katja was trained as a nutritionist at Boston's Peter Bent Brigham Hospital and is an expert at turning out gourmet delicacies that are lower in calories than their regular counterparts. Some of her tricks:

- *Substituting evaporated skimmed milk for cream in quiches.*
- *Substituting yogurt for half or all of the sour cream in recipes.*
- *For red meat and chicken, using sauces made of puréed vegetables spiced with herbs, not floury gravies.*
- *Instead of hollandaise sauce with a poached fish, using her own special sauce made with yogurt, vegetable oil, lemon juice, chopped scallions, parsley and watercress, with a bit of chopped walnuts for texture.*
- *Tossing steamed vegetables with fresh herbs instead of with butter and salt.*

One of Katja's specialties: crisp, flavorful orange and mace cookies with wholewheat flour substituted for half of the white flour. *(Turn to page 90 for recipes)*

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KATJA'S SPECIALTIES

(Continued from page 89)

ORANGE/MACE THINS
about fifty refrigerator cookies

½ cup sweet butter
½ cup white sugar
½ cup turbinado sugar
Rind of 1 orange, just the zest
2-3 tablespoons fresh orange juice
1 egg
¾ cup whole-wheat pastry flour
1¾ cup white flour
1 teaspoon double-acting baking powder
¼ to ½ teaspoon ground mace
Optional: Drop of orange essence

In a food processor fitted with metal blade, cream butter, sugars, orange zest. Add orange juice and egg, process till combined. Sift flours, baking powder, and mace. Slowly add flour mixture in small portions to butter mixture. Process 2 seconds after each addition. Form dough into a 12-inch-long strip, about 1/8-inch thick, on sheet of wax paper, roll tightly into 12-inch roll. Chill in freezer at least 4 hours.

Cut roll into 1/4-inch slices with sharp knife. Arrange slices 2 inches apart on baking sheet. Bake in preheated 375° oven for 12 minutes or till edges are golden brown. Remove from pan immediately to cooling rack.

CUMIN YOGURT WALNUT SAUCE
about two cups

This is a wonderful sauce for poached chicken breasts rolled with fresh spinach, or for poached, firm-fleshed white fish.

1 egg
2 tablespoons fresh lemon juice
½ teaspoon cumin
½ teaspoon garam masala (Indian spice)
1 cup tightly packed fresh parsley leaves, washed and dried
1½ cups tightly packed fresh spinach leaves, washed and dried
½ cup shelled walnuts
2 scallions with tops
¼-⅓ cup olive oil (light or part safflower)
¾ cup plain low-fat yogurt

In a food processor fitted with a metal blade, whiz egg, lemon juice, spices for 10 seconds. Put parsley, spinach, walnuts, and scallions in bowl, process 15 more seconds. With motor running, add oil in steady, slow stream. Transfer sauce to a bowl. Stir in yogurt and chill for at least 1 hour.

FRESH FENNEL AND TOMATO SALAD IN RASPBERRY VINAIGRETTE
six servings

⅔ cup oil (part olive, part safflower)
⅓ to ½ cup raspberry vinegar (recipe follows), with 2 tablespoons raspberries
1 tablespoon fresh lemon juice
⅛ teaspoon dried oregano
½ teaspoon whole fennel seeds, crushed in a mortar
Pinch of salt
4-5 sprigs of fennel tops
2 pints cherry tomatoes
2 fennel bulbs (for a total of 2½ to 3 pounds)
2 teaspoons green peppercorns (natural, tinned) or ½ teaspoon fresh ground black pepper

Place oil, vinegar (with raspberries), lemon juice, herbs, and fennel tops in food processor fitted with metal blade. Whiz 10 seconds. Cut cherry tomatoes in half. Can be done ahead up to this point. Just before serving, cut fennel bulbs in quarters, angle-cut 1/4 inch of core off. Then slice rest of fennel in 1/4-inch thick pieces. Toss cherry tomatoes with fennel. Pour vinaigrette over, sprinkle with peppercorns, garnish with fennel sprigs.

Raspberry Vinegar
1 quart pleasant red wine vinegar
1½ cups fresh raspberries, picked over and washed

Place berries in tall 1-quart glass bottle. Heat vinegar, simmer 5 minutes. Pour vinegar into bottle, 1 inch from lip. Cap and seal. Let stand in cool dark place for 5 days. Then put in refrigerator. Will keep 6 months under refrigeration.

COLD SESAME ASPARAGUS
six servings

5 small "tree ears" (Oriental dried fungi)
1-1½ pounds fresh asparagus (pencil thin)
4 teaspoons sesame oil (light)
3 teaspoons peanut oil
4 teaspoons white vinegar
2 tablespoons Chinese red vinegar (rice)
1 tablespoon dry sherry
½ teaspoon sugar
2 teaspoons water
¼-inch slice fresh ginger
2-3 teaspoons tamari
2 teaspoons sesame seeds
More sesame seeds for garnish

Put the tree ears in a screw-top jar, fill with hot water, cover, and invert. Let the fungi soak at least 2 hours (keep them in water until ready to serve). Trim base of asparagus with a diagonal cut. Steam 2-3 minutes or until crisply tender, remove from heat, and toss with cold water. In a blender or food processor fitted with steel blade, whir the oils, vinegars, sherry, sugar, water, ginger, some of the tamari for 15-20 seconds. Taste and adjust flavor: sweet-vinegar-salty, sugar-rice vinegar, tamari. Drain tree ears; if they are not the small variety, cut them in pieces. Arrange asparagus on a platter, place tree ears all around. Just before serving, sparingly pour dressing over the asparagus in a thin stream. Sprinkle with sesame seeds and serve.

Note: If asparagus are not available, this salad is lovely with tender young string beans. Trim one of the ends, leaving the point tip intact. Garnish with chopped scallions in addition to sesame seeds.

Tree ears are a type of Oriental dried mushroom, available in Oriental/Asian produce markets. ▽

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TAXES

Joint filing: penalty or plus

Does it pay to be single-minded?

BY JULIAN BLOCK

How would public-relations oriented Congress react to charges that its tax laws actually encourage working couples to live together instead of opting for marriage? Today, many working marrieds are convinced that, tax-wise, being married works against them because they are required to pay more taxes than they would if they had remained single or if they arranged to get unhitched and simply share quarters.

Here is an example of how our system increases the tax bite when a working couple decides to get married: John and Mary each earn $16,000 and do not itemize. As an unmarried person, each gets a standard deduction (now called the "zero bracket amount") of $2300 and a personal exemption of $1000. After these offsets are taken into account, the tax tab for each is $2599, or a total of $5198.

Now suppose they choose to become a joint return. While their aggregate income is still $32,000, as marrieds they get only one standard deduction of $3400. Their tax is $6229—$1031 extra just because they married. And thanks to our progressive tax rates, the penalty becomes more severe as their earnings increase. For instance, had John and Mary earned $20,000 apiece, their trip to the altar would have cost them $1697 in taxes.

These rate quirks started in 1948 when the one-breadwinner family was the norm and married couples filing jointly first became entitled to the "income-splitting" break they enjoy. Joint filing does still provide a sizable savings when one spouse earns all the income or considerably more than the other. But, not surprisingly, this tax break for joint-filers makes many single people unhappy.

The last significant response by our lawmakers to complaints of flagrant discrimination in the tax laws was back in 1969 when Congress tried to pacify singles by trimming their rates from as much as 40 percent to no more than 20 percent above those imposed on marrieds filing jointly. But reducing their burden failed to satisfy the singles who could not grasp the logic of a system that requires them to pay a premium of up to 20 percent because they are unmarried.

Bills are regularly introduced in Congress to rewrite the rules and create a marriage-neutral system that would impose equal burdens on everyone. But these bills are routinely buried in committee, perhaps out of Congress' fear of incurring the wrath of those voters whose tax bills might increase with a new plan. ▽

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DANCE FOR EXERCISE: A CRITIC'S VIEW

"I hate exercise classes—I get bored. In a ballet class, there's so much to keep in mind—line, placement, timing; and when a step rides the music, it's practically effortless, really fun to do. There's a certain ritual to a ballet barre . . . a wonderful confidence that comes from knowing you can do a string of double piqué turns. It changes the way you feel about yourself, the way you walk down the street." —HOLLY BRUBACH

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ANDREA ALBERTS; Large photo, *above:* Bracelet by Harry Neufeld

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Beauty Now

Places for faces: new ones to know about…special services and treatments for summer looks

Finding your own best look

One good way to improve your expertise with color is with the guidance of a trained, experienced makeup artist who can take you one step at a time through every "region" of your face, helping you to find shades that suit you, teaching you how to apply them for best effect *and* (just as important) how much to use! The Merle Norman Studios have been giving free (yes, free) makeup lessons for fifty years at studios across the country. (Studios now number over 2600, including two new "flagships"—one on the East Coast, in New York on West 57th Street; one on the West, in Beverly Hills on Rodeo Drive.) They aren't philanthropists and naturally hope customers will buy the Merle Norman products they're taught to use, but there's no pressure. The free lesson, they believe, is just the easiest way to demonstrate the great way their products perform.

Timely treatments . . .

The "back facial" available at Georgette Klinger salons (now in Bal Harbour and Palm Beach, Florida, Chicago and Beverly Hills, as well as New York City) makes perfect sense for this "stripped-down" time of year. First, the entire back and shoulder area is thoroughly and deeply cleansed, then steamed, to make it easier to remove any obstinate blackheads. Two special back "masks" follow, one a gel to tighten pores, the other—called a "sensitivity mask"—to soothe and smooth. The last step is a drying lotion that helps produce a totally touchable, blemish-free surface—the only kind to have if and when you decide to "bare back" it. Depending on how much treatment you need, this special service takes either thirty minutes ($20) or an hour ($40).

When in doubt: seek out an expert's advice . . . often the best way to save you time and money

Skin-saving ideas

Christine Valmy is expanding her "skin saving" ideas in the most telling way . . . by opening new Valmy centers all over the world—this month two new ones in Las Vegas and San Francisco bringing the total to seventeen (including Tokyo and Canada). . . . An important New York City arrival is skin-care maven Ilona of Hungary, who has recently opened her first Skin Care Institute in the city at 629 Park Avenue, where, under her direction, a trained team will make available Ilona's special regimen—also at her salons in Denver and in Houston—using exclusive products based on the magnesium-rich mineral water she imports from her native Budapest.

Fragrance now

Summer delights

Just in time for summer, a new "garden" in New York City, imported from France where the Dans un Jardin boutiques are known for their unique flower fragrances, from Rose-Geranium to Lotus-Amaryllis to Gardenia-Hibiscus, rare evocative blends you can't find anywhere else. The first Boutique Dans un Jardin in the U.S. is at 143 East 57th Street where an "in-house" perfumer will also compose "personal" flower-based fragrances for you on the spot.

Also from France, from a great essential-oil house, a beautiful new fragrance: Molinard de Molinard, *right*, straight from Grasse where so many of the world's fine perfumes are composed. This one comes in an Art Deco flacon originally designed for the company by René Lalique in 1929. . . . And, variations on the French Porthault fragrances: room sprays, potpourri sachets, and more candles, in five different Porthault prints and scents, all very pretty.

Photo *above*: Earrings by Cathy and Marsha for Catherine Stein

Photo *right*: REYNOLDS ROLLES

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Sure way to get what you want

Don't just ask for it—negotiate!

BY BARBARA LANG STERN

Are you good at negotiating to get something you want? Most of us carry on skilled negotiations in at least some areas of our lives, although we may not think of what we're doing as negotiating. We're apt to say we're "discussing," "arranging," or "planning" rather than negotiating with family, friends, or colleagues on such matters as where to go for the weekend, how much to spend on vacation, or how to divide the responsibilities for running a project or household.

Ironically, however, when we're facing what we consciously regard as a negotiation—which usually means a confrontation in which goodwill is less decisive than the relative strengths of the negotiators and what they have to offer—we frequently find ourselves at a loss. Our skill, confidence, and presence of mind ebb. Not only have we never been taught to negotiate in such circumstances, but often we may have learned *not* to.

"A child growing up in a household with an authoritarian parent who gives orders learns a system of reward and punishment rather than a system of negotiation, where you have give and take, family meetings," says Tessa Albert Warschaw, Ph.D., a therapist who specializes in interpersonal negotiation. "A child who has never won a point may simply give up and stop trying.

"The problem is apt to be especially serious for girls," continues Dr. Warschaw. "Boys—even from authoritarian homes—generally are encouraged to assert themselves in the outside world and to plan for what they want. But girls traditionally have been encouraged to avoid conflict and unfamiliar situations. We're often taught that we'll win love and approval by being cooperative and compliant. We're brought up to believe that we don't really have to learn how to get things for ourselves because, if we're good, they'll be given to us."

Small wonder, then, that negotiating, with its elements of conflict, risk, unknown outcome, and what may appear to be selfishness—seeking to get something you want rather than placing another's desires ahead of yours—can cause anxiety for a woman!

During a negotiation, you may never actually ask for what you want. You may ask for it but not expect to get it and, having prepared no supporting arguments or alternative suggestions, simply settle for whatever the other person is willing to give. Some people on the verge of gaining their objective end up talking themselves out of it because of misplaced feelings of guilt or unworthiness.

"Because they feel anxious about the negotiation and want to get it over with, many people issue ultimatums prematurely," observes Dr. Warschaw. "This same behavior can be impelled by pent-up anger or accumulated feelings of powerlessness and desperation. Someone will initially blurt out, 'If I don't get more help, I'm leaving!' Yet typically this person is forced to back down, losing credibility in the process, or to carry out an action that he or she isn't prepared to take."

Jean Kennedy, who has produced and negotiated on behalf of *The David Susskind Show* for over twenty years, says, "I think ultimatums are almost always a mistake, but I think probably the worst thing anyone can do in negotiating is to become so emotional that you start dealing on the level of personalities. Then, you're usually left with bad feelings all around, whether you win or lose."

Inexperience or simply not knowing the steps involved in a mutually beneficial negotiation can cause people to make any of the mistakes we've described. In her new book, *Winning By Negotiation* (McGraw-Hill), Dr. Warschaw suggests four steps that can take much of the fear and error out of negotiating:

- Define the problem, both as you see it and as you think the other person views it.
- Set a primary objective (additional staff, for example) and try to have some acceptable alternatives (a more experienced assistant, the occasional use of an outside service). Also, know the point beyond which any further concessions will cost you too much.
- Design a strategy. Consider your timing, and where you'll negotiate. Have your emotions under control, and be prepared to listen attentively because "as a practical matter, you can't get what you want from another person—except by coercion—unless that person is getting what he or she wants from you."
- Confront your own disaster fantasies. "These fantasies occur when you're facing a problem so critical to your own survival that deep anxieties are aroused within you," writes Dr. Warschaw. "You imagine that if you ask for a raise, you'll be fired."

Unless you deal with these fantasies first, you really can't negotiate. Says Dr. Warschaw, "Start by deciding whether there's any reality to your fantasy. Has it ever happened to you or to someone you know? Next, imagine your worst fantasy coming true. What can you do? Write down all your options, and then always ask yourself, 'What *else* can I do?' Finally, decide which of those options will really help you to dilute your fear, and then say, 'Okay, who can help me accomplish that?' As you begin to see that you do have options and that there are people and organizations which can help, your fear diminishes. Working out this kind of contingency plan before you negotiate is often your best insurance for achieving the sense of self-esteem and freedom that can help you win your original objective." ▽

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Ever since I was a girl, it seems my period picked the wrong day to arrive.

Like the day I took my geometry final.

The night of my senior prom.

A job interview.

Not that I'm really complaining. But recently, on my way to my high school reunion, I could have done without my period.

The reunion was in Hadley. Quite a distance from the small New England town where I live. And wouldn't you know there was a traffic jam in Worcester. By the time I arrived, it had been a while since I left home. Then I remembered I had my period.

I raced upstairs to the powder room. I'd had an accident alright, but only my slip and I knew.

That's what made me try beltless Kotex maxi pads. I read on the back of the package how they have 13 absorbent layers. Yet they're not thick or bulky. There's even a moisture shield on the bottom. And 3 adhesive strips to keep them in place.

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Health

Why DMSO is magic and menace...who is harmed by marijuana...how to inhale all your medicine...when hearing helps vision

By Melva Weber

POSSIBLE CURE CALLS FOR ABSOLUTE CAUTION

Before trying to relieve pain with the "magic rub" dimethyl sulfoxide, called DMSO, it's best to wait for results of research now actively underway. DMSO, an industrial solvent and paint remover, has received high praise as a pain-reliever by many arthritis victims and athletes with sprain injuries; but it has not yet received governmental approval for these uses, and the Arthritis Foundation warns that DMSO has not been adequately tested and possibly is dangerous.

The cautionary advice on DMSO is that it can be potent in unintended ways. DMSO is remarkably absorbable through the skin; therefore, it can carry into the body other substances such as the contaminants likely to be present in its available nonmedical forms. It may also have such side effects as nausea, headaches, skin rash, and a possibility of eye damage. DMSO applied to skin smells like stove gas, because DMSO's parent chemical is the compound added to natural gas to give it a detectable odor.

Medical-grade DMSO *is* approved for use in interstitial cystitis, a severe bladder condition, by infusion directly into the bladder. It is used in Canada and is under study in the United States for scleroderma, a progressive disease in which skin turns shiny and hard, and for which there has been no successful treatment. Johns Hopkins neurologists in Baltimore discovered in animal experiments that DMSO has rapid and lasting effects on the antibodies responsible for myasthenia gravis, a devastating disease of nerves and muscles that afflicts as many as one hundred thousand Americans.

Alan Pestronk, M.D., and Daniel B. Drachman, M.D., reporting in the British journal *Nature,* were able to cut down MG-associated antibody levels by 50 percent by giving DMSO to laboratory rats with experimentally induced myasthenia gravis. What's more, these levels stayed down even after DMSO was discontinued. Such an antibody reduction in the human myasthenia gravis patient would bring dramatic relief of symptoms.

DMSO may also prove effective in treating other immune diseases that involve autoantibodies including rheumatoid arthritis, systemic lupus erythematosus, and some inflammatory diseases. But DMSO should not be used casually or without medical direction.

AFTER HYSTERECTOMY, WHAT?

It once was believed that a woman who had her uterus removed to correct excessive menstrual bleeding or fibroid tumors during her childbearing years would encounter depression, fatigue, headaches, and impaired sexual function following the operation and that she might need supplemental hormones.

However, a British medical research team reporting in *The Lancet* has confirmed that such problems do not exist when the ovaries are intact. A group of sixty women scheduled for hysterectomy were tested on mood, sexual functioning, and blood levels of various hormones before and following operation. Some received estrogen tablets, others medically blank but look-alike pills.

Instead of finding post-hysterectomy slumps, the researchers concluded that the lives of the women were considerably improved in happiness and vigor in the three years following operation. Their sexual activity was unimpaired. Since tests for hormones and calcium showed normal premenopausal levels—indicating the ovaries' estrogen production was not disturbed by the operation—the researchers concluded there's no need to give estrogen to hysterectomy patients in the premenopause age group.

LISTENING TO YOUR EYES

People with amblyopia ("lazy eye") can gain improved control of eye movement and help vision with biofeedback techniques, say researchers at the University of Houston College of Optometry. Merton Flom, O.D., Ph.D., associate dean of graduate studies, and his associates Harold E. Bedell, Ph.D., and Jane Allen, Ph.D., backed by the National Eye Institute, devised earphones that beep: When the eye wanders to the right, the sound is heard in the right earphone; if to the left, in the left earphone. The pitch of the tone indicates how far off target is the gaze of the viewer. When the eye is on target, earphones remain silent. The training, done for two- to three-hour sessions, helps patients maintain steady eyes after the sound is turned off. The researchers believe the technique may also help such eye disorders as congenital nystagmus, or oscillation of the eye.

MORE MARIJUANA RISKS

Marijuana cigarettes are smoked regularly, it is estimated, by millions of Americans. Because "grass" is illegal and therefore unregulated, the cigarettes carry risks of several kinds of infection. The U.S. Center for Disease Control reports outbreaks of salmonellosis, a severe intestinal infection, in Ohio and Michigan were traced to marijuana. Almost three-quarters of the Ohio victims required hospitalization for diarrhea, fever, and pain.

At Milwaukee County Medical Complex, Steven L. Kagen, M.D., tested marijuana cigarettes and blood samples from users. Eleven out of twelve marijuana samples contained Aspergillus organisms, a fungus that may infect lungs, eyes, nose, ears, bone, and spinal column and tends to attack weakened or immunosuppressed persons. Dr. Kagen notes that this presents a special hazard to people undergoing cancer chemotherapy who may use marijuana to relieve the nauseating effects of the drugs. Since these people are most likely to be immunosuppressed, inhaling the fungus could lead to invasive systemic disease.

INHALERS FOR HEALTH

If you are taking a prescribed medication by aerosol inhalation—for example, a bronchodilator for asthma—you may be missing out on a significant amount of the medication you should be getting. To be sure you're using the correct technique, have your physician check the way you inhale the drug. At Albert Einstein College of Medicine in New York City, Chang S. Shim, M.D., and M. Henry Williams Jr., M.D., tested hospitalized patients using nebulizers—a type of atomizer—and found almost half were not inhaling the aerosol effectively. In "Emergency Medicine," Dr. Shim and Dr. Williams urged fellow physicians who prescribe aerosol medications to teach their patients how to use them and, later on, to check their technique.

Lightness, versatility, fun: what picnic wine's all about

How to find just the right white, red, or rosé for your al fresco feasting

BY FRANK J. PRIAL

I have always thought the best place for a picnic was in an Impressionist painting. The lambent light, the sparkling dresses, those stilted young men—better them in their eternal summers than me fighting ants. Really, the best possible outdoor dining—if you will permit me—is the terrace at Edouard Carlier's Beauvilliers, on the rue Lamarck in Paris.

That being said, we have still to deal with the inevitable lure of picnics, and the wines to be sipped—usually chilled—with light summer dishes. And you don't *have* to be outdoors to enjoy them.

Above all, a picnic wine is versatile. It's the sort of thing you drink lounging on a yacht at St. Tropez, pretending not to notice the day trippers' stares. You can drink a picnic wine in a highway rest area along with a bucket of fried chicken, in a kitchen in Manhattan, or beside a pool in Pasadena.

In this country, most of us think of picnic wines as white. In France, certainly along the Riviera, they tend to prefer rosé on hot summer days. In fact, any light wine can be good picnic wine. Why not a sprightly **Valpolicella** or **Bardolino** from Northern Italy? They're both reds, but very light ones. They can be chilled, too. So, for that matter, can **Beaujolais.**

SUMMER REDS

Light summer reds are important to know because so much of our outdoor dining—or cooking, at any rate—involves steaks, chops and spicy condiments. A plain white wine is going to get lost in that company. Some of the best wines for such robust fare come from our own vineyards. **Gallo's Hearty Burgundy** is not to everyone's taste, but it is a good departure point for getting to know American wine values. **California Burgundy** is many things to many winemakers; you really have to sample around to find a couple to your taste. You might prefer the traditional style of **Sebastiani Vineyards,** or something with an oakier taste, like **Franciscan Vineyards' Burgundy.**

Going up a notch in quality to varietal wines—wines made from a single grape type—there are lots of light **Zinfandels** that might have been made to order for charcoal fanatics. **Fetzer Vineyards Lake Country Zinfandel** is a perfect example. So, too, is **Louis Martini's.**

SOME CHILLING FACTS

A few years ago, some wine industry "brains" made a discovery. They found out that we Americans talk a great deal about white wine, but that what we really want is chilled wine. Since we—most of us, anyway—always assume that only white wines can be chilled, that's what we ask for. It's not a good idea to chill great old red wines, but just about any other wine can be cooled off at one time or another to its advantage. Notice that I said "cooled." There is a tendency to chill white wines down close to the freezing point. All this does is kill both the taste and the bouquet.

Very sweet wines can be served quite cold. Some French restaurants serve **Sauternes** and **Barsac,** the great sweet wines of Bordeaux, from bottles that have been frozen in a block of ice. Americans are not great sweet-wine enthusiasts; but they tend to do the same, or almost, with any white wine. Twenty minutes in an ice bucket, forty minutes in a refrigerator, is more than enough for any fresh, light wine, be it white or rosé. You've paid for it, you should at least be able to taste it.

> "Americans talk about white wine —what we want is chilled wine"

GOOD BETS IN FRENCH WINES

Not too long ago, buying summer wines was simple enough. It involved a trip to the local shop for a couple of bottles of **Chablis** or **Pouilly-Fuissé.** But a funny thing happened on the way from the vineyard. The $3 Chablis went to $12 and the $1.69 Pouilly-Fuissé went to $15. Those prices have slipped a bit, perhaps, but those once familiar wines have priced themselves right out of the casual-drinking market.

If you are a die-hard Francophile, no need to despair. There is plenty of good **Muscadet** around; and there is no better wine anywhere to enhance a dozen oysters, a delicate sole, or a broiled lobster. Also, at long last, the slumbering Bordeaux people have finally begun to make some of their less expensive white wines available. Year after year, they produce oceans of excellent white **Graves** and **Entre-Deux-Mers.** These are slightly fruitier wines than the acidy wines of the **Loire** and **Chablis,** but they are perfect with seafood and any light summer dishes. Also, they are still relatively inexpensive. Look for them at your local suppliers.

ITALIAN FAVORITES

Probably the most popular of all inexpensive white wines these days are the Italian favorites **Orvieto, Soave,** and **Verdicchio.** They can usually be found almost anywhere, they come in larger sizes that are great for parties indoors or out, and they are very reasonably priced. Also, they are very good. Ten years ago, Italian winemakers took a page from California's book and brought in the latest technology. The results have been so startling that the French have not yet begun to catch up. Even the Sicilians are making decent white wine, as anyone who has tasted the **Corvo** wines can readily attest.

ROSÉ PROSPECTS

As more people have gotten to know something about wine, there has been a fairly widespread rejection of anything and everything pink. Rosé, we were all told, was a nothing wine, best left to nervous hostesses unsure of the difference between red and white. Certainly, there is a lot of rosé wine around that deserves to be rejected. At the same time, there are some rosés that are truly delightful.

Ten years ago, the winemakers were sure we were going to red. So they planted red grapes, thousands of acres of them. Then we all decided we preferred white. What to do with all those beautiful red grapes just coming into the market? Simply make rosé wine out of them. Which is just what a lot of enterprising vintners are doing. Some of the rosé wine made by the big producers can be sweet and flabby. But quite a few of the rosés made by smaller wineries from grapes such as **Zinfandel, Pinot Noir,** and even **Cabernet Sauvignon** are excellent. They have real flavor, body, and a nice lingering aftertaste. Some labels to look for: **Simi, Firestone, Fetzer** again, and **Mirassou.**

The great **Rieslings** of the Rhine and Mosel valleys of Germany are not, strictly speaking, summer wines. But what a delight it is to drink them on a sheltered terrace in a warm August day—preferably outside a café in Bernkastel, but anywhere in Greenwich Village if that's more convenient. A little secret that wine lovers try to keep to themselves: the white wines of Alsace. A nicely chilled bottle of Alsatian **Gewürztraminer** is like no other wine drinking experience; some enthusiasts prefer it to the German wines.

Finally, of course, there is the greatest of all picnic wines—**Champagne.** Nothing simple about Champagne, but then life isn't always simple either. There might just be an occasion when you want to give a more elegant picnic. Some good American Champagnes for you to try: **Domaine Chandon Napa Valley Brut,** $12; **Korbel Brut,** $8; **Fournier Blanc de Blancs;** 1971, $7. But then, who needs excuses for drinking Champagne? ▽

Geraldine Chaplin talks about her 'first time.'

CHAPLIN: To be perfectly blunt, it was a bit disappointing. Oh, it was good... but not at all what I had expected. In fact, I couldn't for the life of me understand why all my friends thought it was such a big deal.

INTERVIEWER: Miss Chaplin, you'd be surprised how many people feel that way. So, don't be embarrassed ... just tell me what happened.

CHAPLIN: It all started at a party in Madrid. I felt a tap on my shoulder and when I turned around there stood this wonderfully attractive young man.

"Campari?" he asked.

"No," I said, "Geraldine."

He laughed and ordered a Campari and soda for me and a Campari and orange juice for himself.

INTERVIEWER: He certainly was a very assertive young man.

CHAPLIN: Yes. You see he turned out to be a cinematographer from Chile and they're like that, you know.

INTERVIEWER: Well? What was it like?

CHAPLIN: A truly bittersweet experience.

INTERVIEWER: Could you be more specific?

CHAPLIN: Yes...it was like eating a mango.

INTERVIEWER: I beg your pardon???

CHAPLIN: Well, I wasn't crazy about them the first time, either. Yet I was so intrigued by their uniqueness, I tried again... then I was a believer.

INTERVIEWER: So now you like it?

CHAPLIN: Love it. There are so many different ways to enjoy it. Once I even tried it on the rocks. But I wouldn't recommend that for beginners.

INTERVIEWER: That's great. Tell me, whatever happened to that handsome young Chilean?

CHAPLIN: We're still very close. But I'll let you in on a secret. That was his first time, too. And to this day, he still hasn't acquired a taste for it.

INTERVIEWER: That's a shame.

CHAPLIN: Yes, it is ... I guess it's because he's never had it a second time.

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18 proof bitter liqueur.

CAMPARI. THE FIRST TIME IS NEVER THE BEST.

Living:

Ideas and Trends

Interiors afloat: rare rooms revealed…quick getaway gear…garden bests in NYC

By Barbara Plumb

Armchair seafarers or hands-on skippers—both will be fascinated by ***Down Below: Aboard the World's Classic Yachts*** (Chronicle Books) with color photos revealing interiors of forty-eight private vessels from around the world. Along with innovative use of below-deck space, many of the boats boast polished mahogany, teak, oak, and cedro, fireplaces, spiral staircases, even gardens. Author/photographer Matthew Walker tells of yachts' designs, histories, gives a glimpse of life on board. ***Above:*** Inside and out, 109-foot ***Whitehawk,*** which took twelve to fifteen men three years of full-time work to build.

OUTDOOR GREATS

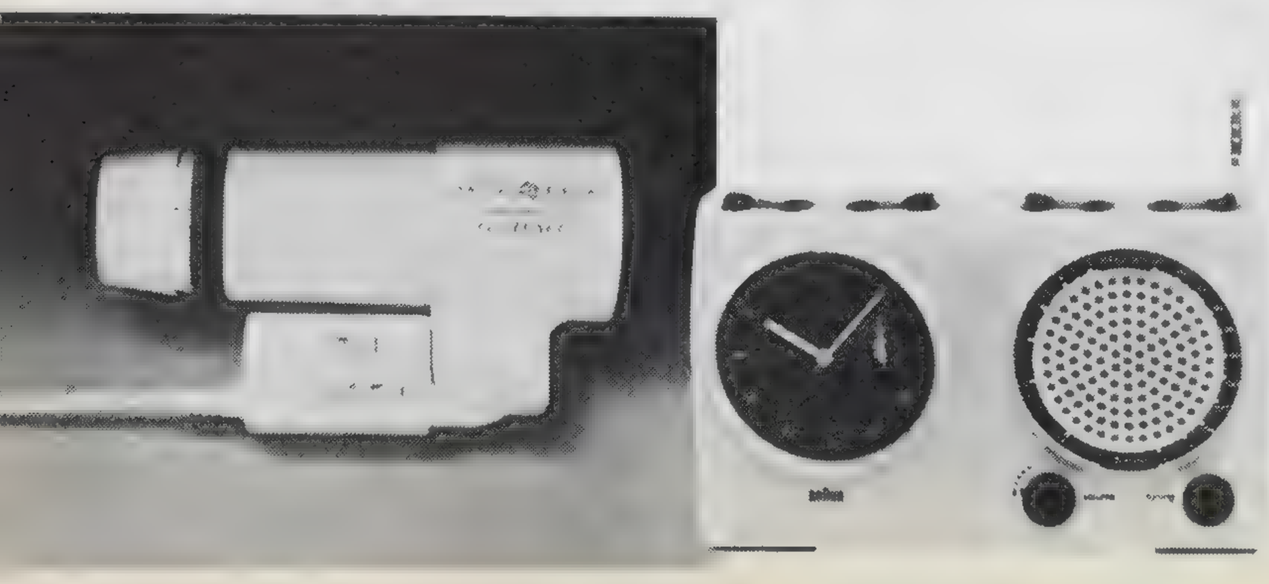
Garden architectural plans, drawings, and prints; imaginary gardens; symbolism and allegory in flowers; bouquets in different materials: all are found in "Gardens of Delight" at the Cooper-Hewitt Museum through August 23 in NYC. *Below:* 1873 illustration of wrought-iron garden settee.

Carrying On

● Get 1200 watts of hair-dryer power in the five-inch-long, twelve-and-a-half-ounce Go Dryer *(below, left)* from General Electric. Folding handle makes it easy to pack; has two temperatures and air speeds. Grey with orange trim, $23.98.

● A travel clock and a small AM/FM radio join forces in the new Signal Radio from Braun *(below, middle)*. Accurate quartz clock works even if radio batteries go dead. Wake up to radio or electronic buzzer. Approximately five-by-seven inches, $100.

● Strong luggage that's a soft touch has twill lining, cowhide handles, and military hardware. Valoroso bags by Andiamo, made of water-resistant Cordura Nylon Bomb Cloth devised by Burlington Industries, come in Pullman ($170) and duffel ($150) sizes—shown *(below)*—at Bloomingdale's, NYC.



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WOMEN AND CARS

Driver's guide to brake safety

How to keep your stop-gear on the go

BY LILLIAN BORGESON

Your car's brake system—partly through manufacturer initiative and partly through government regulation—is safer, more carefully engineered for emergencies, and probably better overall than the typical brakes were in a car twenty years ago. Brakes are so much better today that drivers tend to ignore them entirely, which is a mistake: nothing's *that* good.

Every driver needs to know the brakes basics—how they work, how to monitor them, how to recognize and handle trouble signs. First, consider . . .

The anatomy of a braking system

When you step on the brake pedal, you activate a long chain of intermediaries between your foot and the brake in each wheel. If you have power brakes, the first link in the chain is the power booster, which beefs up your foot pressure to make braking easier. The pressure goes to the master brake cylinder under the hood which increases pressure on a container filled with brake fluid; the pressure forces the fluid into tubes and hoses—the brake lines—that carry it to each wheel.

In disc brakes, the fluid pressure operates pads that squeeze against a metal disc that slows or stops the wheel. In drum brakes the fluid goes first to a smaller wheel cylinder; this uses the pressure to force the curved piece of metal called the brake shoe to press against the inside of the brake drum and slow or stop the wheel. Disc pads and brake shoes are both equipped with heat- and friction-resistant lining to keep wear down when they go into action. But it's basically friction that stops the wheels, and friction means wear.

Monitoring the system

The innocuous-looking fluid container under the hood is what starts the process moving (or stopping) and it's the crucial link in the chain: no fluid means no braking. The fluid level should be checked once a month; your owner's manual will tell you how full your car's container should be kept.

Brake linings wear a little every time you step on the pedal, and they should be checked twice a year. They may last for four or five years, but lots of stop-and-go driving or sudden brake-slamming (instead of slow, steady pressure on the pedal) can make the linings die young. Every month or two, check braking

performance in an empty parking lot. At twenty miles per hour the car should stop in about twenty-five feet without pulling to one side or the other.

Looking for trouble

For safety's sake you should recognize and know how to treat these symptoms of brake trouble:

● **The "brake" light on your instrument panel stays on even though you've released the parking brake; or it goes on while you're driving.** This bad news warns you of a serious loss of fluid (and therefore of operating pressure), probably because of a leak somewhere in the system. If you haven't yet started up the car, don't. Call for service immediately. If you notice the light (and the loss of braking power) when you're already under way, don't panic. In cars built since the mid-'sixties, you get leak protection via a "split" braking system—two independent systems. So when there's a loss of pressure, the brakes on *two* wheels may be out, but you can still stop the car with the other pair: it just takes more foot pressure and more time. Once you've stopped the car, get service immediately.

"Sudden slamming of brakes can make the linings die young"

● **The car pulls to one side when you brake.** Probaby the linings are worn and need to be replaced; or maybe there's oil on one of the brakes; or worn suspension parts. It's not an emergency, but calls for reasonably prompt service.

● **Brake-pedal action feels soft, spongy.** Usual cause: air in the brake-fluid system, probably because of a flawed connection. Have the brakes "bled" and checked by a competent mechanic.

● **Brakes make a chattering noise.** This says that the brake lining isn't making full contact with the drum or disc, sometimes because of loose lining, usually because of warping or wear of the drum or disc metal itself. Have the brakes serviced immediately.

● **Brakes make a grinding noise.** You should suspect wear in the linings, pads, or shoes. Have the brakes serviced.

● **Power brakes suddenly become "impossible" to operate.** You've probably lost the power assist, but keep your head. For cars made since the late 'sixties, a safety regulation insists that the car must be stoppable with a specified amount of brake-effort and within a certain distance, even *without* power assist. The main thing is not to let the surprise of a suddenly resistant pedal put you into a panic. You'll need much more foot pressure to operate the pedal, but keep pushing. The car *will* stop.

And while you're waiting for the towtruck, give thanks that you're driving in the 'eighties. ▽

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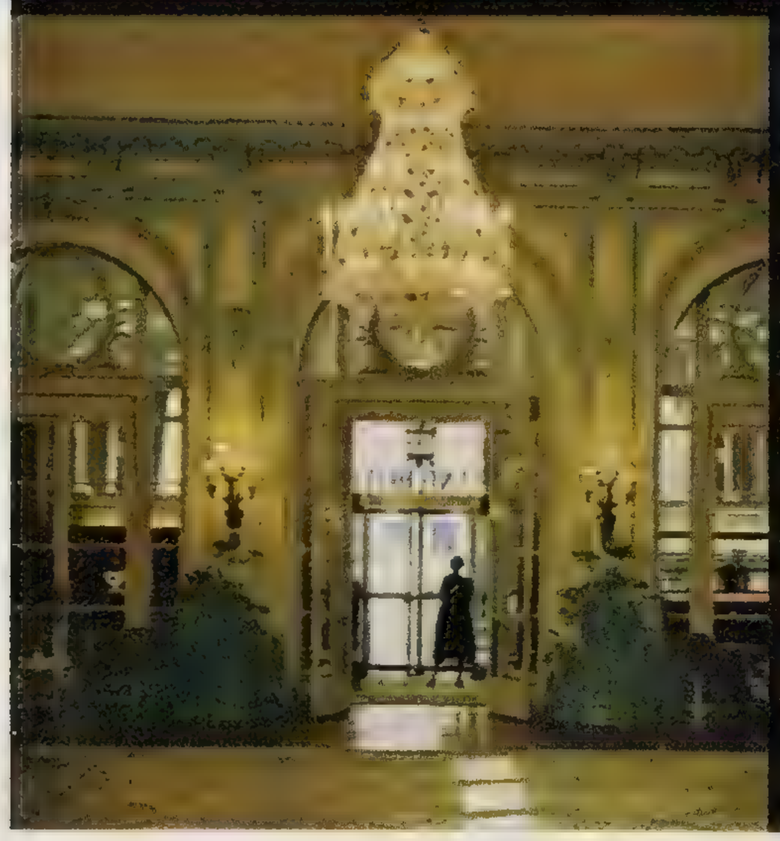


Travel Now

Caribbean super-ranch... Waldorf weekends...good news for golfers

By Richard Alleman

Prime-dining

In Woods Hole, Massachusetts—the Cape Cod port for ferryboats to Nantucket and Martha's Vineyard—a dine-find: The Common Board café. This harbor-viewing bistro serves chunky clam chowder, twenty-seven kinds of cheeses, crusty homemade breads, oyster quiche, superb fish dishes. Open from 11:00 A.M. to 9:00 P.M. Tuesdays through Sundays.

or riding enthusiasts, the Casa de Campo resort in the Dominican Republic offers the best equestrian facilities in the Caribbean: a ranch with two hundred horses . . . two polo fields . . . acres of beaches, green hills, and open trails to explore on horseback. To take advantage of Casa de Campo's superb riding, a new "Country & Western Ranch Vacation" package provides deluxe balconied room, two riding lessons (one for polo), and daily trail rides. Cost: $151.50 per person sharing a double room for four days, three nights; $310, for seven days, six nights. A breakfast-and-dinner meal plan comes to another $30 per person/per day. See travel agent—or page 121 for further information.

Capital nights

One half-hour from Washington, DC, Wolf Trap is our country's only National Park for the Performing Arts. Now in its eleventh season, Wolf Trap presents, from June through early September, musical evenings that range from classical to country. Among this year's performers: The National Symphony ... New York City Opera ... Netherlands Dance Theater ... Joffrey Ballet ... New York Philharmonic ... Mel Tormé ... Count Basie . . . Loretta Lynn.
Note: Pre-performance picnics make Wolf Trap evenings even more special. Redwood tables dot the park's 117 acres of green Virginia meadows—and box meals are available for those not wishing to bring their own food. For ticket/program details: Wolf Trap, 1624 Trap Road, Vienna VA 22180; (703) 938-3810.

Happy-birthday special: To celebrate its fiftieth year, New York City's dazzling Waldorf-Astoria Hotel, left, has a new package that's too good to miss. The "Golden Rainbow Weekend" provides a Waldorf room for two nights, a basket of fruit, breakfast at Oscar's, and Sunday buffet luncheon in Peacock Alley. $122 per person sharing a double. See page 121.

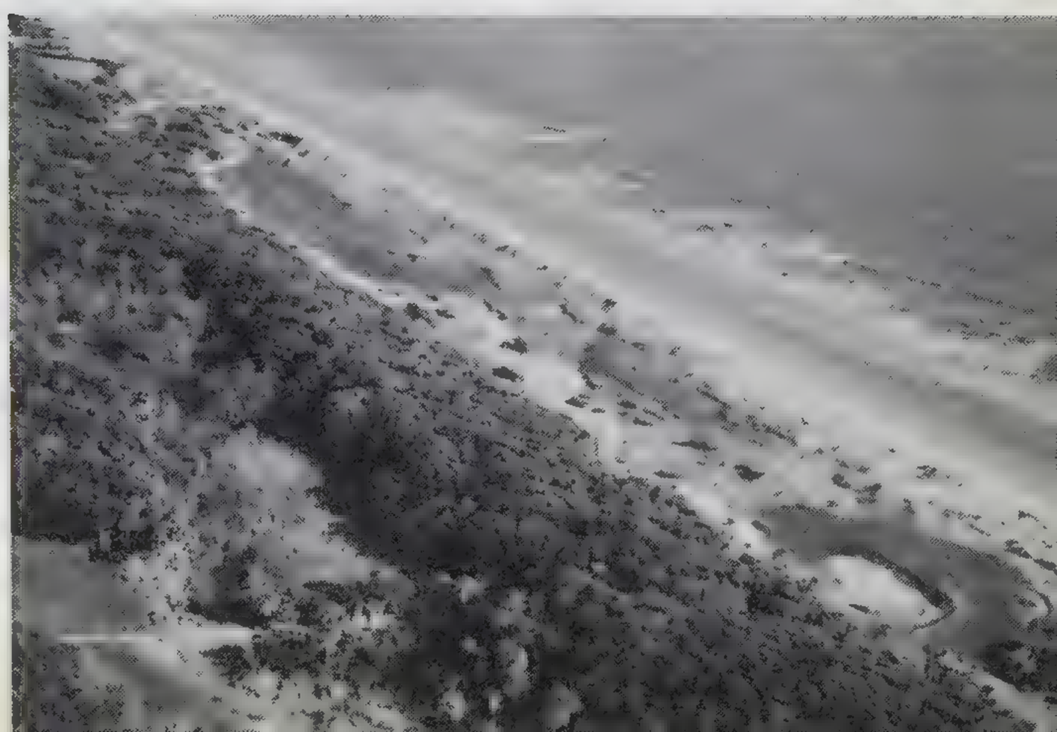
Celebrity greens

Debuting this month on Kiawah Island, South Carolina: America's newest golf course. Designed by golf legend Jack Nicklaus, this eighteen-hole, seven-thousand-yard terrain has three challenging Atlantic-edging holes (pictured *below*). In keeping with Kiawah's ecology-aware approach to development, great care has been taken to preserve trees, sand dunes, and wildlife in building this golf course. For further information on Kiawah—and its golf and tennis vacation packages—see page 121.

For sight-seeing the U.S. South, *The Southern Guest House Book* describes more than seventy private homes that offer lodging for travelers; many are historic buildings—and prices are often surprisingly low. Written by Corinne Madden Ross (author of *The New England Guest House Book*), this new guide also provides maps and helpful information on Southern history, customs, sights; $6.95 at bookstores—or order from East Woods Press, 820 East Boulevard, Charlotte NC 28203.

CALIFORNIA WINE-WEEK

Northern California's Napa and Sonoma counties—famed for vineyards and fine wines—are the targets of a series of summer tours to be led by wine writer/critic Eunice Fried. Beginning every Sunday, July 12-August 23, these week-long jaunts will include tasting, great food at eleven top wineries. Price: $780 per person, sharing a suite at the Silverado Country Club; $995, single. Call: (707) 255-2970.



TRAVEL

Drifting down the Rhine: a taste of enchantment

The river's spell: medieval towns, lush vineyards, fine wine

BY DEBORAH MASON

River view: German village backed by vine-blanketed hills

It's 9:30 in the morning and I am gliding down the Rhine River on the KD German Rhine Line's *MS Britannia*. The wraparound windows of the ship's observation lounge provide a wide-angle-lens view of the sunny morning Rhine. Fleets of small fishing boats chug by—one is named *Lorelei*. A long flat cargo boat carries heaps of wood and coal on one end, the family home on the other: a tiny wooden cabin with white ruffled curtains, where a family sits around a breakfast table. The middle of the boat holds the glistening new family car.

This is my first day of a week-long "floating wine seminar"—an adventure down the Rhine from Basel, Switzerland, to Rotterdam, Holland, with wine lectures and tastings on board ship as well as daily excursions to important wine estates along the river. Inside the lounge of the *Britannia*, conversations in German, Spanish, and Italian swirl around me. At the front of the lounge, a chubby man pumps a wheezing accordion. White-jacketed waiters tend the tables.

Dr. Hans Ambrosi, a tall, morose Romanian who is the majordomo of the German Wine Academy and leader of our cruise, calls the first session to order. Within minutes, we are holding our glasses up to the light to rate the color and clarity of our wines, rolling the wines around our mouths to appreciate the nuances of each flavor. By the end of the morning, we have worked our way through five different wines.

After lunch, our first excursion: a drive through the French province of Alsace en route to the Klipfel Winery in Barr. Outside the window of the tour bus, I can see fields of feathery green asparagus, row after row of rubbery *chou*, the cabbage used for the famous Alsatian sauerkraut. Alsace's villages are straight out of the Brothers Grimm: clusters of twelfth-century wood-framed cottages tucked behind bright-green picket fences. Through the doors of dark, weathered barns, closely packed rows of tobacco leaves hang from the ceilings to dry. Blanketing every available patch of earth, dripping from every window box, glorious Alsatian flowers: dusky pink and purple petunias, blood-orange geraniums, marigolds the color of egg yolks. Each year, villages compete for a prize for the best display of flowers.

I walk from the daylight into the dark Klipfel wine-tasting hall, lit only by candles. A rough wooden wagon wheel hangs from the ceiling; the walls are covered with ancient wooden wine presses, hooks, strainers. As our group sits down at long plank tables, waitresses in traditional Alsatian dress—full red skirts with black aprons, white ruffled blouses caught at the sleeve with red ribbons—fill our glasses with wine and pass out baskets of grainy bread that we will eat between wines to clear our palates. The crisp cellar master who conducts the tasting wears a bright red vest. He is a perfect blend of French *savoir-faire* and German practicality—just like Alsace.

Our last stop of the day is Strasbourg, a prosperous French Rhine port with medieval wood-framed row houses joined at the base like Siamese twins. Their sloping slate roofs are studded with shuttered dormer windows; some roofs sport strange wheel-like structures built to invite the nesting of storks. The gargoyles and saints peopling Strasbourg's sweeping Romanesque/Gothic cathedral peer out over a busy square of elegant wine and gourmet shops, galleries, and patisseries. My favorite is a tiny shop with a plump golden goose hanging above the door to advertise its specialty: *pâté de foie gras*.

It's 9:30 in the evening. After three wine tastings, a sampling of Strasbourg's pastries, and a roast-leg-of-reindeer dinner on board the boat, I almost fall asleep during a performance of Alsatian folk dancing. As I excuse myself for the night, I notice that the table of Germans next to me is ordering yet another bottle of wine. These wine people are made of sterner stuff than I.

The next day, I wake up to the gentle lapping of the Rhine outside my cabin window. During my breakfast *(Continued on page 117)*

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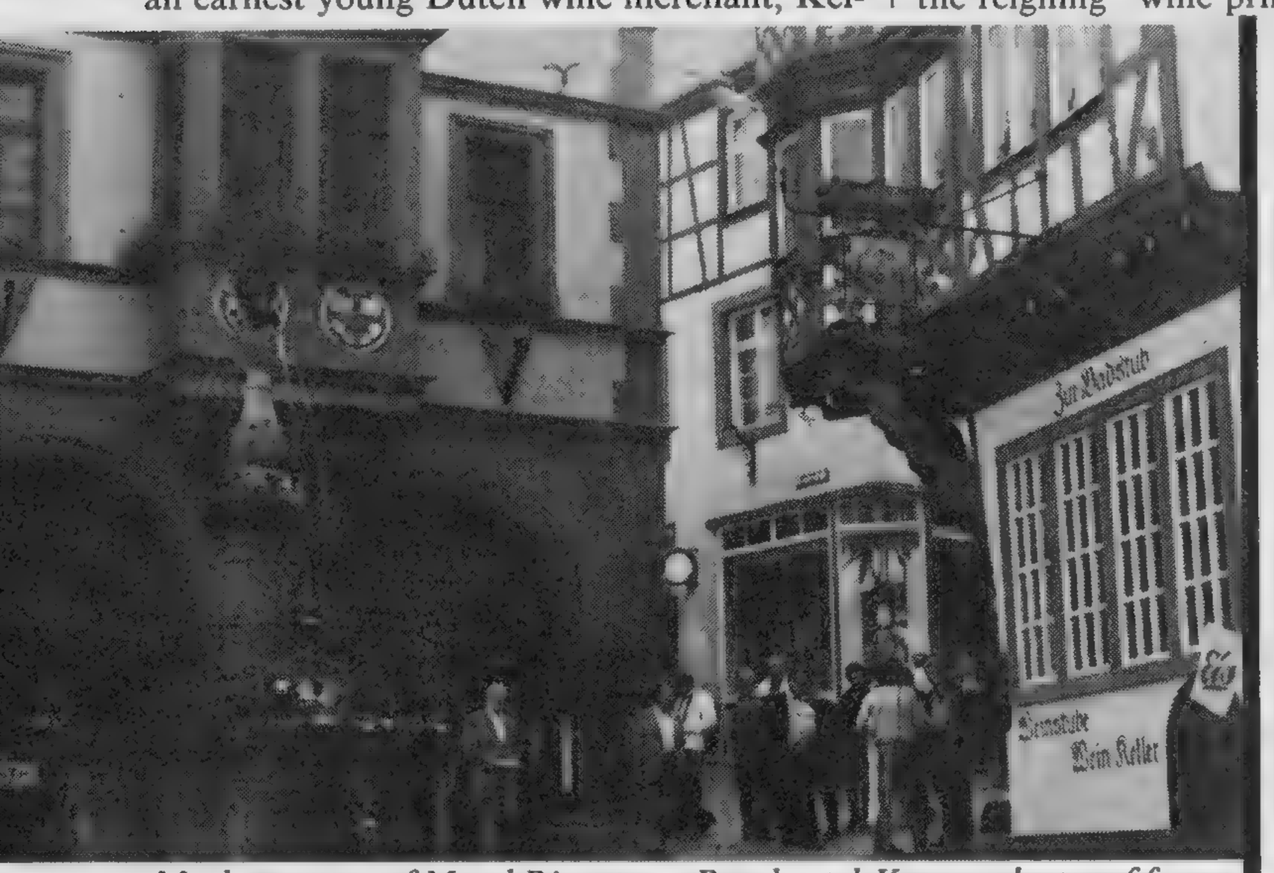
RHINE CRUISE

(Continued from page 114)

of thin sugared pancakes and thick German coffee, I talk to the wine lovers sitting at the tables near me: Gus, a ruddy Transvaal businessman/farmer, given to wearing Lederhosen no matter what the temperature; Paul, an earnest young Dutch wine merchant; Kelvin, a Danish wine writer, and his wife Elena. We sit together at the morning lecture on storing, chilling, and serving wines.



Market square of Mosel River town Bernkastel-Kues: a cluster of four-hundred-year-old buildings around a cobbled court

Near the end of the session, a silver-haired man with a curled Salvador Dalí moustache strides to the microphone and delivers an impassioned tribute to the glories of Swiss wine, then bursts into ten minutes of singing and yodeling. I assume that he is part of the program—but someone tells me that he is a Swiss carpenter who comes on the cruise every year.

After lunch, we head for the Seip wine estate in the Rheinhessen—one of the major wine-growing areas in Germany. We are greeted by the reigning "wine princess" of the area. Her blown-back Farrah Fawcett hairdo is wreathed with ribbons and plastic grapes. Herr Seip is red-cheeked, rotund, and twinkly-eyed—everything I think a German cellar master should be. The Seip wine-tasting room is totally unexpected, however; it looks like a set-up for a Rolling Stones concert: a platform with a battery of microphones, a piano, and a large map with colored lights that flash on to indicate particular wine-growing regions. For every sip of wine we take, there is a wine song—complete with yodeling—or a wine joke that often loses its punch in translation.

The next day is more romantic. Dr. Ambrosi beams as we drive through the imperious stone gates of the twelfth-century Kloster Eberbach (*Kloster* means monastery in German). Said to be the oldest winery in Germany, it is also the home of the German Wine Academy, which Dr. Ambrosi heads. For six hundred years, the cultivation of wine formed the basis of the monastery's economy; and the Eberbach fleet of wine ships was a common sight sailing up and down the Rhine.

Dr. Ambrosi leads us through the arched stone halls of the severe Romanesque church that was the heart of the monastery and down into the dark, moist wine cellar. Its windows are shuttered tight and the only light comes from the candles on top of the seven-foot-high wine casks that line the cellar. In this cellar in 1736, Dr. Ambrosi proudly explains, the term "Kabinett" was first used to denote the best casks from the best vintages. The abbot of the monastery would set aside these casks to age in the cellar's "cabinet." Since that time, "Kabinett" has evolved into an official German wine classification.

Our next adventure: a visit to a fairy-tale kingdom with its own handsome prince—the renowned wine estate of Schloss Vollrads. (*Schloss* means castle in German.) The tall, young Count Matuschka-Greiffenclau comes striding out of his family's fourteenth-century castle to welcome our group and to tell us about his wine. The Count is the twenty-seventh generation to carry on his family's wine business. The first of his family arrived in the area in good company: with Charlemagne.

The velvety green hills of the Vollrads vineyards—96 percent Riesling vines—are separated from the grounds of the estate by a huge round clock tower that overlooks a lazy stream. The Count explains that his grandmother built the *(Continued on page 118)*

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RHINE CRUISE

(Continued from page 117)

tower to have a better view of the Rhine just down the hill. He invites us to the drawing room of his sweeping manor house to sample his wines. We follow him through long, arched halls, past walls blanketed with pictures of his ancestors, and cavernous fireplaces carved with the family coat-of-arms. We sit down to a lovely Schloss Vollrads Riesling in a room draped in pale-gold silk accented with bunches of gold grapes.

Our last stop of the day is Schloss Johannisberg—a wine estate so revered that, in many countries, including our own, the Riesling grape is called the "Johannisberger." The estate's regal yellow manor house sits atop a steep hill overlooking eighty-six acres of lush Riesling vineyards. Legend says that, in the eighth century, Charlemagne himself ordered the first vines planted on the hills of Schloss Johannisberg when he noticed that the snow melted there sooner than anywhere else. Since 1100, when the Benedictines built an abbey on the site, the estate has passed through the hands of the Prince of Orange, Napoleon, the Hapsburgs, and down to the Metternichs, who have owned it since 1816.

The mold in Schloss Johannisberg's wine cellar is so thick that it hangs from the ceiling like the stalactites of a cave. Massive wooden wine barrels are lined up like dominoes along the long, dark corridors. The oldest wine song in existence—still chanted in some churches at harvest time—is stenciled on one of the barrels in Hebrew, Greek, Latin, and Arabic. I peer through an ornate wrought-iron gate guarding the estate's vast underground wine "library": row after row of dusty wine bottles recounting the magical history of Schloss Johannisberg.

Back on the boat, I don't want to break the spell. I sit in the lounge with my after-lunch coffee and give myself over to the Rhine: fairy-tale villages such as Rüdesheim and Boppard nestle at the foot of steep, vine-blanketed hills. We pass the fabled rock of the Lorelei, the golden maiden whose siren song, it is said, lured medieval sailors to their deaths. Suddenly, jutting out of the fog at the top of a hill above the river, the grey stone towers of a ruined castle appear.

By late afternoon, the sky has darkened. We dock at Braubach, eager to explore the town's twelfth-century Marksburg castle—the only Rhine castle to survive the assaults of the centuries completely intact. By the time we start to climb the steep stone path winding up to the castle, rain is coming down in sheets. Within several minutes, we are soaked—and most of us head back to the boat. Later, sitting in my warm, dry cabin, I glance up the hill at the castle. It stares back at me in disdain: another assault survived.

Early the next morning, a gentle rain continues to fall as our boat swings off the Rhine and north onto the section of the Mosel River that runs through Germany. Here, hundreds of small growers produce the famous green bottles of Mosel wine. (Rhine wines come in brown bottles.) During breakfast, I drink in the quiet lushness of the Mosel countryside: dark, silent woods; the thick green carpet of vines creeping down to the river's edge, broken only by an occasional white plaster sundial or a statue of the Virgin Mary. As I sit down for the morning lecture in the lounge, I hear faint music. Our boat is *(Continued on page 121)*

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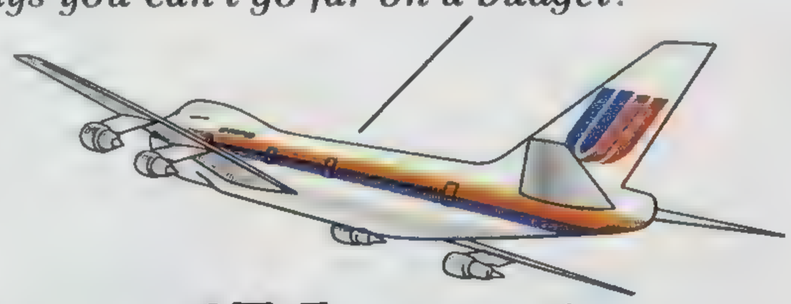

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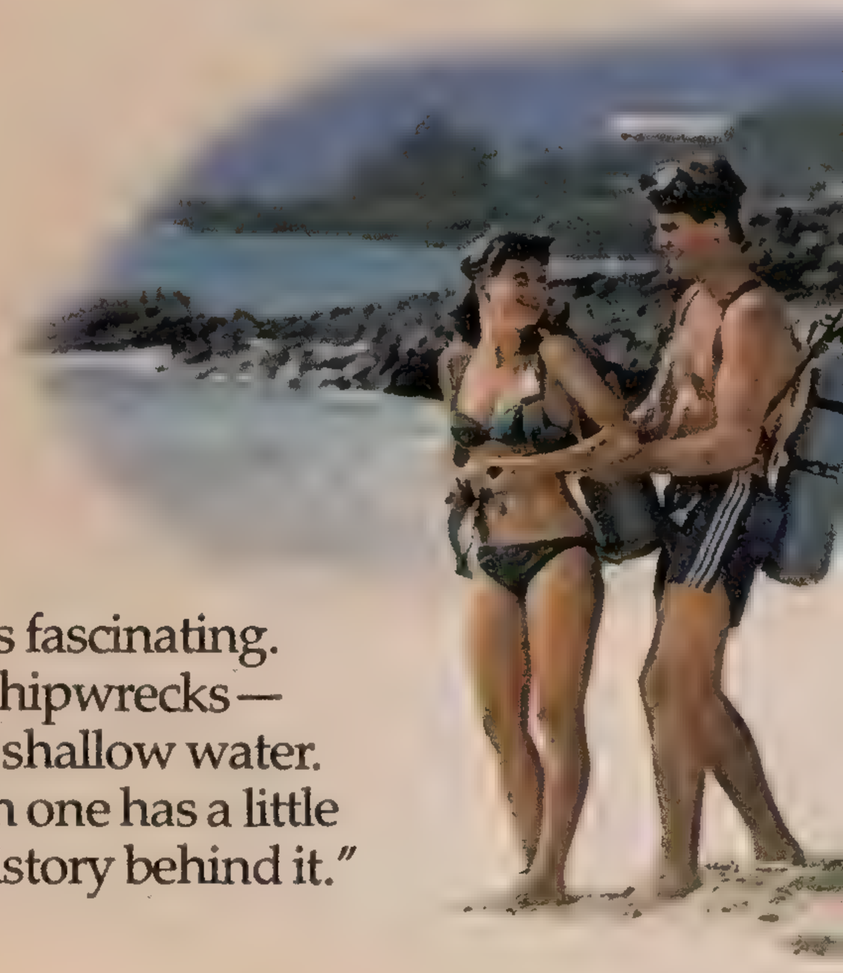

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RHINE CRUISE

(Continued from page 118)

passing a tiny village whose wine fest is in full swing in spite of the rain. Red and white flags flap in the wind; a band in bright blue jackets holds forth on the village bandstand; the musicians look like the tiny figures on the top of a music box.

This morning, Dr. Ambrosi conducts a *Blindprobe*: one of the five wines we have tasted during the morning is wrapped in a napkin so that we cannot see its label and we have to identify the wine strictly on the basis of color, smell, and taste. For the first time on the trip, the prospect of a *Blindprobe* does not reduce me to a kindergartner. I study, smell, and sip the wine as if I've done it all of my life. When Dr. Ambrosi calls out to the group, "Is it wine number one? Wine number two?" I join in the loud chorus of "nos" and "*Neins*" with authority. And when I do answer "yes," I learn that, for the first time on the trip, I have correctly identified the *Blindprobe* wine. Now I know

Schloss Johannisberg: "Charlemagne himself ordered the first vines to be planted"

that this cruise has been more than beautiful scenery—I have really learned something.

Our last night on the river, we dock at Cochem, Germany. From the shore comes an oom-pah-pah version of "Jingle Bells"; Cochem's evening wine fest has begun. A group of us—old friends by now—dashes off the boat and plunges into the huge crowd swirling around the village square. The band on the flower-decked bandstand swings into "She'll Be Comin' 'Round the Mountain," and the dance floor fills with couples, many carrying their bottles of wine along with them. We push on up the winding stone street draped with red and white flags to a second square. Here, hundreds of teenagers hop and jerk like puppets to "Good Golly, Miss Molly" blasting from a rock band.

Carl, Dr. Ambrosi's dapper young British interpreter, insists that the best party in town is always at the cozy family *Weinstube* up one more hill. He is right. A three-piece German band thumps away at the front of a crowded room and, before I know what is happening, I am swept into a long line of dancers, my hands on the waist of the person in front of me. We snake round the floor, in and out of the tables, until I collapse in my chair—laughing and out of breath.

The next morning is our last wine-tasting session on board the *Britannia.* As we start, an old German man creeps to the front of the room and reads a long, flowery poem he has written. It's about the pleasure of good wine, the joy of meeting and drinking with others who share a love of wine and wine lore. We all feel a little wistful that our adventure is almost over. Our boat swings off the Mosel and back onto the Rhine. We are on our way back to the real world. ▽

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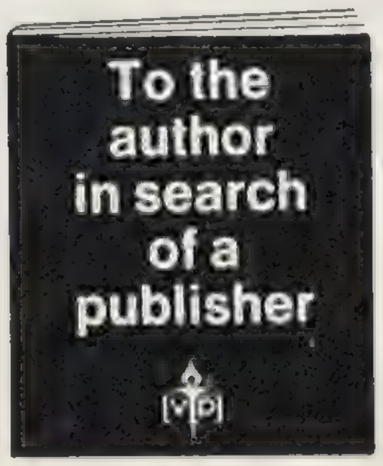

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We're sorry, but **VOGUE** cannot answer any personal questions or requests

TRAVEL

An isle, an inn, another world

A magic retreat off Georgia: Cumberland Island

BY CAROL SPICER

For backpackers, with the ground as sleeping quarters, the island is stellar. Except for the boat ride, the cost is practically zed.

The eighteen-mile-long island, called Cumberland, is the largest of Georgia's Sea Islands. It is also the least populated: it has a year-round resident count of fifteen.

"Cap" told us this as we bumped over the St. Marys River in an open boat with the wind streaking our hair, on the forty-five minute

Off Georgia's coast: wild horses, gnarled trees, marsh grass on Cumberland Island

ride from the coastal town of Fernandina Beach, Florida, to the island. (Fernandina Beach is close to the Florida-Georgia line.)

We had made reservations at Greyfield Inn ($75 a day, including three meals) earlier, although this is not easy: you *may* make contact, by radio phone, but more often you don't. However, we had been successful; and Cap had been sent to the mainland to fetch us. It was an invigorating, gunwale-clutching ride.

Greyfield Inn is on the southern end—and on the marshy leeward side—of the island. Even from the distance of the Inn's dock and through the thick tangle of live oaks, it looked imposing. Closer, as we climbed the great stairs leading to the first floor (if you're from the north, it's the second) and its long veranda with the high-backed wooden rocking chairs, the mansion looked less majestic. More like an old plantation house that has seen better days. No servants, now, carrying frosted mint juleps on silver salvers to these guests from afar. Not

even much of a welcome. Only a "We're expecting you. I'll show you to your room," from the woman ("I'm the office manager," she said) who appeared at the door.

Nor is the interior of the house elegant, as one might expect of this former home of a Carnegie (Margaret, niece of Andrew Carnegie, built the Inn, which was a private residence until 1968). No Hepplewhite or Chippendale, no family silver or rich Oriental rugs. Instead: massive, heavily carved furniture of the Federal period, ugly metal bric-a-brac (wrought-iron maiden bearing a strand of grapes, blackened fan-shaped fire shield), and, everywhere, bookshelves filled with books. *This* you would expect in a Carnegie home.

Gradually, we met other, more engaging members of the Inn's staff; and although we never found anyone who seemed to be in charge, so agreeable and pretty were the housemaids as they bounded about—making great log fires in the rock fireplaces, bringing tea to the living room on a rainy afternoon, producing marvelous meals in the ground-floor dining room—that it seemed irrelevant anyway.

As everyone on the island knows, "Miss Lucy," Thomas Carnegie's granddaughter, *owns* the place, but she lives up the island on her own twelve-hundred-acre farm. Although she is eighty-two years old, she bullets in and out in her Jeep so fast you can't keep track of her. It doesn't seem as though *she's* in charge.

Miss Lucy's two grandsons live at the Inn, but they're always running: on their way to fix a leak in the pipes, or to bring in wood, or to fix a guest up with an old fishing rod to use off the dock. (Our jovial fellow guest from Salt Lake City caught seven sea trout that way.)

Strange, enchanting place, this Greyfield Inn. Not a proper reading light in the entire house, including bedside—but dinners worthy of Delmonico's served at one long mahogany table in the cool, white ground-floor dining room by candle- and firelight. No television, but a racket, like static, made by woodpeckers hammering (230 species of birds have been seen on the island) and sometimes a good, clear picture, from the lawn, of a porpoise swimming upstream.

Enchanting island, on which deer and feral horses come in from the thicket of palmetto to feed in the clearing where the inn sits and Spanish moss hangs daintily on the violently twisting limbs of the live-oak trees, making a filigree shade for the island's interior. Through this cover, wild turkeys rustle and armadillos snuffle; you can almost hear the footfalls of the Indians who were here when the Spaniards pulled up on the beaches four hundred years ago.

Cumberland Island is a shadowy, lovely sliver of land in the Atlantic Ocean that will never change. This the National Park Service promises because most of the island—85 percent of it—has been established as a National Seashore and only the longtime owners, like Miss Lucy, have the right to stay on. About a mile from the Inn's dock is the Park Service dock, and a small, rustic building that serves as a center. A Park Service boat comes over twice a day from St. Marys, Georgia—the "main," as it's called—bringing the kind of people who like, and

"Strange, enchanting place, this Greyfield Inn . . . like an old plantation house"

are prepared for, the island's isolation. There is not a jot of commerce here, nothing can be bought: not a package of chewing gum, not a bottle of pop, nor a newspaper, a match, a taxi ride.

And so the young people, and some not-so-young, come with their backpacks to spend the day—or several days. They head down or up the hundred-yard-wide beach to the "developed" campground or to one of the primitive back-country camping sites where there are no facilities. They walk to the south tip of the island to see the ruins of Dungeness, the great house built by Thomas Carnegie in 1881 that was destroyed by fire in 1959. The curious detour to look at Plum Orchard and Stafford—two houses built by Carnegie kin, now owned by the Park Service. They also stop to take pictures of the Inn.

And for all of them—Inn guests and backpackers—walking the beach with its wall of dunes, walking the lanes in the forests, are almost primeval experiences. Except for an occasional hiccupping, ragtag vehicle driven by one of the fifteen islanders, a walker hears and sees exactly what the Indians heard and saw here. ▽

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Cover Look

What you want now — in fashion and beauty!

Great summer finds, above: one of the newest takes on everyone's favorite summer top—Perry Ellis' softer, prettier T-top in turquoise cotton knit, about $40. Silver earrings, Patricia von Musulin, about $190 . . . and makeup that's perfect for summer: brighter color for eyes and mouth; softer color on the face. Fashion and makeup details, stores, last pages. Cover sunglasses, Sunique Optical, about $25. Hair, Garren at The Plaza; makeup, Ariella. Photograph by Avedon.

On the cover, Kim Alexis . . . with a wink, a smile, and a great look for summer: the lift of brighter colors, in fashion, and in a fresh new makeup from Germaine Monteil's Magnolias.

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Summer makeup directions from the experts who advise the experts...

Beauty Now

Heidi Morawetz helps to create new makeup colors—and new ways of wearing them—at Chanel. Like the other makeup artists interviewed here, she is Paris-based and long experienced in making up glorious faces for photographers' cameras and designers' runways. This summer, she likes "very pale shades but with personality, from slightly blued pinks to coral pinks to peach" for lipsticks, blushers, nail polish. ("Pink cheeks make your eyes look brighter.") Pale mouths need the balance of accentuated eyes: dusty khaki green or grey/blue. "A lightly tanned look is pretty in the summer, and makeup bases are now so delicate one can easily look tanned without being so."

UNANIMOUS: A LIGHT TAN OR THE LOOK OF A TAN—NOTHING MORE

For Tyen, the new makeup talent at Christian Dior, it's a "sophisticated healthy" look for summer, a very light makeup that's all luminosity and transparency. Skin should have only a "tone" of suntan, with gold or bronze on the eyes and "just a wash of color on the mouth"—a golden beige or pale coffee lipgloss. It's a simple scheme that works for skins of every shade.

Khaki green: this summer's front-runner eyeshadow color

LIP SHADOW . . .

A "climate" of colors . . . the impression of transparency—some of the new ideas Serge Lutens is bringing to Shiseido. "You must *learn* your face, and take time—and pleasure—in making it up. You want the look not of color *on* the face but of color that comes from the face." His summer climate includes "warmed-up colors—orange, red, coral—colors of earth and sun." And: "A little bit of blusher brushed all over."

Tip: Sponge-applied makeup lasts longer...

For summer, Edith Remy, a freelancer who often works with Lancôme Paris, prefers "very little makeup, and only enough tan to give a glow . . . blusher with a little orange . . . eyes smoky with perhaps a hint of pale straw yellow or pastel orange or linden green but very pale, like watercolor." . . . Freelance makeup artist Linda Mason feels there's a growing acceptance of the idea that "un-suntanned skin can be beautiful in summer." Tinted day creams give a little color (and "one always gets a little tan while swimming"). For lips and cheeks, soft salmony pink or orange. For eyes, earth colors and—newer—grey/blues, khaki green. Most important: "Variety! Why should makeup be any different from clothes?"

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—Priscilla Presley

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YOUR LETTERS

(Continued from page 22)

Radical wrongs of the Radical Right
After getting a sick feeling in my stomach upon recently reading Ronald Reagan's pledge to the Conservative Caucus endorsing anti-abortion (among other things), I was delighted to read your Women Now section regarding "Hot Political Issues of the '80s" and "A Generation Gap of Our Own" (April 1981).

I think any woman who is interested in safeguarding progress that has been made regarding women's rights as well as moving forward toward true equality should clip these articles and mail them with their own comments to their respective Senators and Congresspeople.

Since the forces of the Radical Right are obviously on the march, it certainly behooves women who oppose these views to strongly make known their opinions to those who are representing us in Washington.

Thank you for bringing these most important issues up in your recent issue.

Judy Rhodes
Dallas TX

March fan mail
Congratulations on a fine March issue! Laurie Colwin's "Delia's Father" was an excellent excerpt, one which showed good characterization and lucid, tight writing. The graphics in your Impact section ("The Making of a Look. . .") were contemporary and exciting. Both of the above were, it seemed, new trends in your editorial choices. I hope that we will see more fiction and more color enlargements. . . .

I do not often send kudos to a magazine. This issue was outstanding and deserved special acknowledgement. Thank you.

Patricia Wright Hasse
La Jolla CA

Uncovered: car-insurance gap
The article by Lillian Borgeson (March 1981) presented all of the facts regarding automobile insurance correctly, except for one.

Uninsured Motorists coverage does not pay for the "accident costs that ought to be paid by the other driver." Uninsured Motorists only pays for a Bodily Injury claim as a result of an accident with an uninsured driver up to the limits fixed by the financial responsibility laws of the state in which your policy was issued. Uninsured Motorists does not pay for the damage to your auto caused by an uninsured driver, as many people believe.

Keep up the terrific work on your magazine!

Therese M. Judd
Billig-Helmes Insurance Association
Hazleton PA

Editor's reply: *Our statement was indeed too general. Thank you for providing the called-for clarification.*

Banana bread slip-up
Enclosed is a Banana Bread recipe I cut out of the February 1981 Vogue, page 324.

I used the recipe because it called for honey—I measured exactly and followed directions explicitly. The results were a disaster! At the end of the fifteen to twenty minutes the batter was still liquid; after one hour and fifteen minutes it wasn't fit to eat! . . .

Mrs. Alan M. Holman
Galloway OH

Editor's reply: *Redfaced, we recognize our recipe's faults. Omit the 1/2 teaspoon of baking powder and substitute for it 1 teaspoon baking soda, sifted with the flour. Then bake the bread for forty to fifty minutes, depending on how moist you like the center to be. Our apologies for all unrisen results.*

First Lady finery
Your March 1981 piece which featured Adolfo's spring and summer collection ("Fashion Now") was ever so nice! You reported that these suits and separates are among the favorites of Mrs. Nancy Reagan. I like the Adolfo look and I like the Nancy Reagan look. She is a neat and elegant role model. I admire her intellectual honesty in dressing as well as she can afford to dress. People who can afford to dress tastefully and stylishly ought to go ahead and do so, and not be condescending and intellectually dishonest by "dressing down." I tip my black sequined Adolfo hat (bought on "sale" at Saks Fifth Avenue) to Vogue and to First Lady Nancy Reagan.

Katie H. Wright, Ed.D.
East St. Louis IL

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VOGUE'S

JUNE '81

View

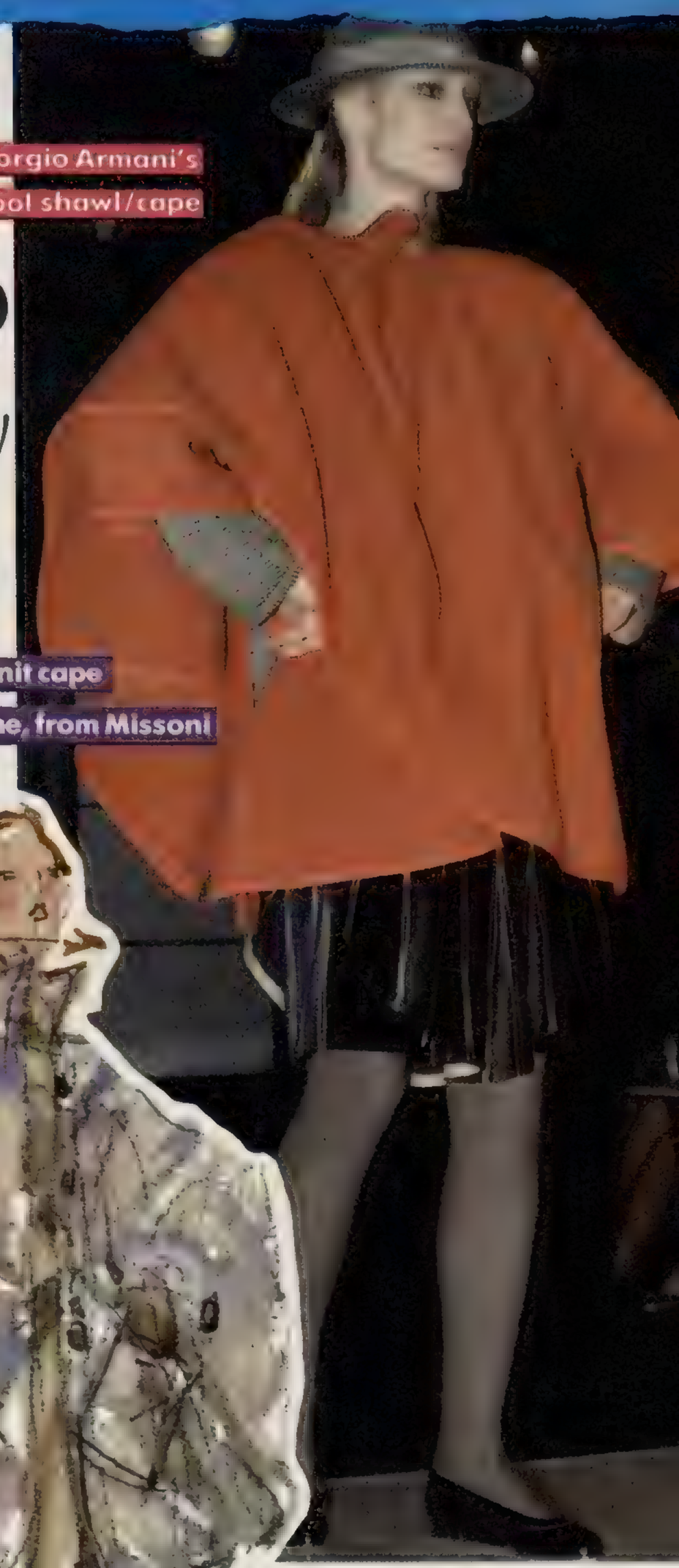
Big news: the shawl…hot spot in Beverly Hills…private labels…stage dressing

Edited by June Weir

Covered…

a whole new way

One of the newest ways to look (and keep warm) this fall: cover up with a big beautiful shawl, cape, or poncho



Giorgio Armani's lacquer-red wool shawl/cape

Rainbow-striped knit cape with ruffled neckline, from Missoni

Roomy wine-colored cape in cashmere, from Anne Klein

Plaid shetland blanket poncho with patch pockets, from Halston Sportswear

JADE ALBERT

mpact: capes, shawls, and ponchos. Those you'll be seeing . . . wearing this fall are like no capes you've ever seen before. They're big, loose, versatile, and, unlike more conventional—more constructed—capes of the past, they won't restrict the way you move.

What does it take to carry off these big, bold, dramatic shapes? Donna Karan of Anne Klein claims, "Anyone can wear these new cover-ups. It's really more a question of attitude than one of age or height. Capes add softness, contrast to any hard line, they finish off a 'look.' This fall, I like the look of very large capes—in cashmeres, plaids, mohairs—worn over straight skirts or narrow pants." *("View" continued on page 132)*

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Continued

Covered...

(Continued) Capes are nothing new to Halston—nor to his clients. Many Halston fans have been wearing—and loving—his luxurious cashmere cover-ups for years. "Capes are more versatile—more dramatic—than coats, especially for evening," believes Halston. This fall, he is doing more casual daytime capes and ponchos as well—in beautiful soft blanket Shetlands. His double-faced cashmere wraps continue to be strong—especially with flounces, or with mink or sable trim.

Anyone can wear these new capes and shawls. It's more a question of attitude, than one of age or height"—Donna Karan

Calvin Klein is enthusiastic about big blanket shawls. He calls them, "this season's most important accessories. They're luxurious, comfortable, warm—and very dramatic." For day, Calvin is doing these shawls in wool/alpaca, wool/angora, and wool/silk. They're worn over everything—such as high-collared mohair sweaters and bold plaid mid-calf skirts or cropped suède pants. For evening, a large Charmeuse "blanket" might be wrapped over a satin jacquard jacket and a printed gold skirt.

Capes, shawls, and ponchos are integral parts of many European collections, as well. The Missonis love the look of soft knit capes in rounded shapes and muted colors—such as sage, blue-grey, pale orchid. Many of these capes are striped, some have ruffled necklines.

At Giorgio Armani's collection—beautifully polished "looks," carefully put together from a few well-chosen pieces. Tailored jackets and pants, silk blouses, and—always—the softener: a wonderful cape or shawl. Never slouchy or haphazard, these capes are as carefully cut and draped as any more constructed piece, but for a different—softer—effect.

The influence of capes is so strong this fall that some new jackets now come with their own cape or shawl "effects." One example is Zoran's ingeniously designed black wool fleece jacket with an attached shawl/scarf. Zoran did only one of these wrap-around jackets for fall—and it is a knockout. *("View" continued on page 135)*

VANESSA STOKES

INTRODUCING MAXIMUM STRENGTH DIETAC.

A NEW DIET AID WITHOUT CAFFEINE OR OTHER STIMULANTS.

Anyone who's ever gone on a diet will tell you: starting it is easy, sticking to it is hard.

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Now the MERIT idea has been introduced at only 4 mg tar– New MERIT Ultra Lights. A milder MERIT for those who prefer an ultra low tar cigarette.

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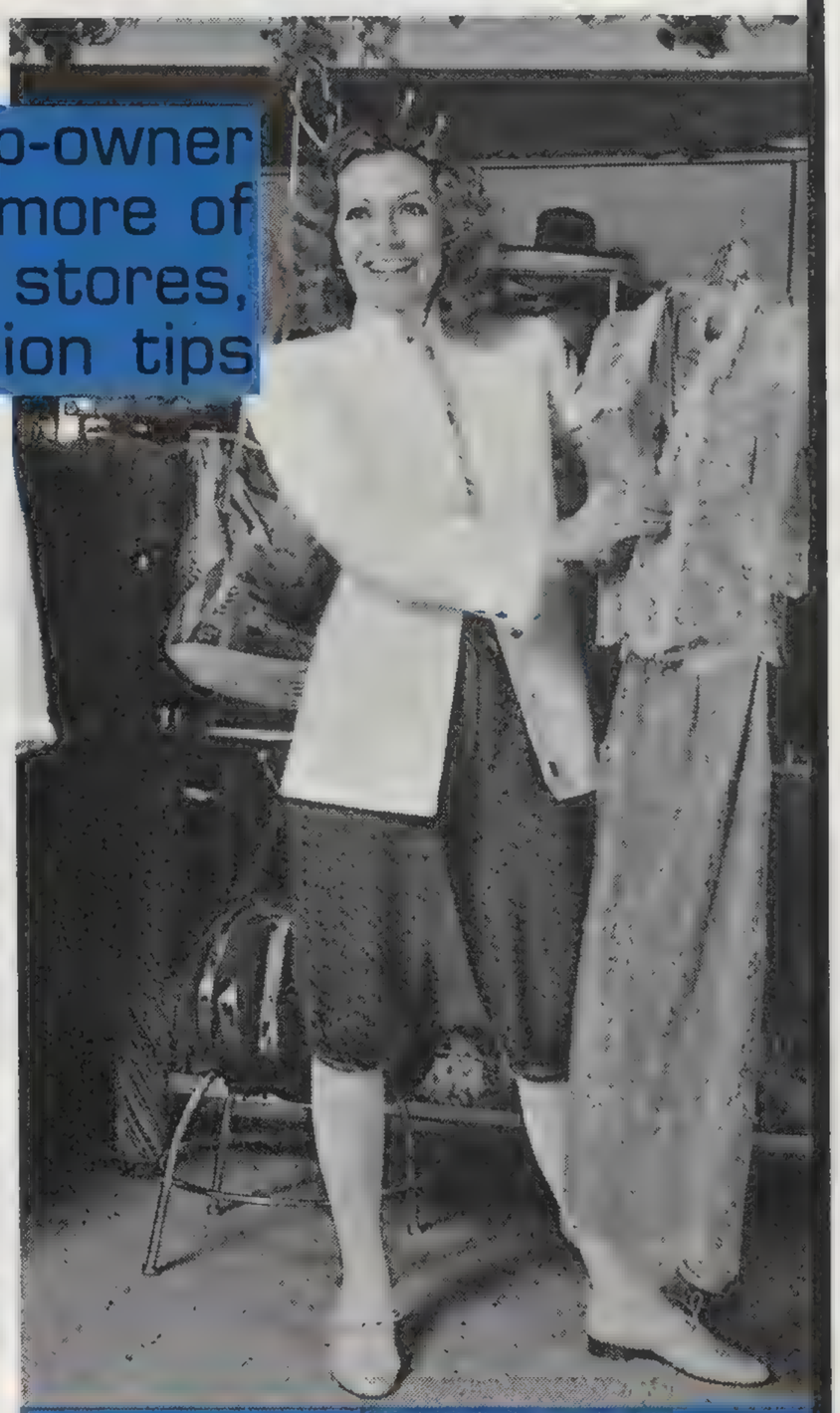
MERIT Ultra Lights

Continued

Shopping know-how

A Rodeo Drive shop-owner tells you how to get more of what you want from stores, shares her own fashion tips



Above: Lina Lee wears Mario Valentino's woven leather knickers and a white cotton "Indian-art" jacket from Muriel Grateau. The lace dress she is holding is handmade, from Pat Kerr.

PAMELA BARKENTIN

Three and one-half years ago, when she opened the first "Lina Lee" boutique—smack in the heart of Rodeo Drive—Lina Lee Lidow was completely unknown in the fashion world. Next month, Lina will open three additional boutiques (one, the first independent Krizia shop in this country) right down the street in the Beverly Hills Hotel. Branches in other cities are being considered.

What has catapulted Lina Lee to the top? Other than the clothes themselves—the most up-to-date European and American fashions, many made exclusively for her store—Lina Lee attributes much of her success to the store's atmosphere. On a street where fashion stores are generally decorated with lots of chrome, mirrors, and glass—Lina Lee opted for a completely different look. Her store has natural pine floors, white wicker sofas, large skylights; it looks—and feels—very warm and open, very "California."

Even more important, the staff makes every effort to meet customers' needs, is never—ever—intimidating. "I work with customers as much as possible," explains Lina, "because I think it's so important to hear what a customer has to say about everything—fit, color, style. Everything a customer says is a lesson for my next buying trip.

> "Personally, I always try to set an example in my store..."

"Women in California—particularly in this area—can afford to dress the way the most fashionable women in the world dress. Our customer has a definite taste of her own and is willing to experiment with fashion. But even the most savvy woman wants some guidance, some reassurance. That's where a store can help.

"My store is filled with eclectic merchandise; we don't really have a definition. So I try to set an example, to change my look with the fashion of the moment. I am not a blue-jeans type. I love to experiment with different looks, whether they be funky or 'couturish.' Two things remain constant, however. I always prefer lightweight clothes that layer—so I can adjust to the weather—and I always travel in suède. It doesn't wrinkle and doesn't require much cleaning. I just take a pair of long suède pants, suède shorts, and gabardine pants. I vary these with blouses and sweaters and dress them up for evening with glamorous accessories."

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VOGUE'S

View

Continued

Newest shopping OPTIONS

Through private labels: more choices, more fashion at stores across the country. Often, at very good prices

In the late 1960s and throughout most of the '70s, stores sought out name designers as keys to exclusivity. In 1968, Bonwit Teller was the first store in New York to carry Calvin Klein clothes. Similarly, at one time, Bloomingdale's was the only store in the country with a Perry Ellis shop. Today, Calvin's and Perry's clothes are each sold at about three hundred different stores across the country. With the proliferation of designer labels it has become increasingly difficult for any one store to distinguish itself from the others.

Enter the 1980s and with them an increase in private labels. Private labels designate clothes conceived by—and made exclusively for—a specific department store. Private labels offer a store a chance to project its own image. They offer you—the customer—unique merchandise, often at a very good price.

In past years, most private-label items were developed from proven best sellers; the clothes were usually basic in design and moderately priced. For example, Bloomingdale's recently did a classic silk blouse under its own label for $34. Macy's does a version of "designer" jeans for $28. These clothes have been so well received that many stores are expanding private-label departments; in the future, they want to try to establish a more complete fashion "look."

Already, Neiman-Marcus has introduced a line of updated separates called N-M Club and another collection of Western-styled sportswear under the name Red River. Lord & Taylor made a strong fashion statement this spring with a revival of Claire McCardell's "American Look." The label on those pieces read "Inspired by Claire McCardell, introduced by Lord & Taylor." Bergdorf Goodman is expanding its famous "Jo Collection," while I. Magnin is concentrating on clothes that cater to the career woman for its "Today's Agenda" department. Saks Fifth Avenue, with one of the most extensive private-label programs in the country, offers blouses, sweaters, coats, suits, dresses, lingerie, and leathers manufactured under its own name.

Designer departments will continue to play an important role in the store of the '80s—they lend prestige to a store's name. But the store's image will be strengthened by private labels. As a result, you'll have more fashion to choose from than ever before. As Ellin Saltzman, vice president and corporate fashion director of Saks Fifth Avenue, points out, "Private labels guarantee a signature look to a store. They allow us to offer our customer something special."

("View" continued on page 138)

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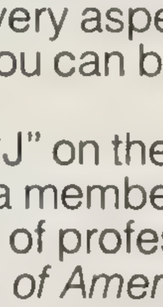

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Continued

Theoni Aldredge, *above*, is one of Broadway's best-known costume designers. *Woman of the Year* is her latest Broadway credit; George Cukor's *Rich and Famous*, her latest movie. Current project: costumes for a film version of *Annie*.

BIGGER THAN LIFE

Bacall is back on Broadway—in costumes by Theoni Aldredge... modern clothes—with a bit more

"Lauren Bacall (*above*, with cast) has such a style of her own that I found it difficult to impose a new style on her," says Theoni.

Theoni Aldredge is one of the most prolific—and successful—costume designers in America. Over one-hundred-thirty Broadway credits to date . . . more than twenty movies . . . dozens of Off-Broadway productions. The elegant "East Egg" costumes in *The Great Gatsby* were Theoni's doing (they won her an Oscar). As are the costumes of five currently running Broadway smashes: *A Chorus Line, 42nd Street, Barnum, Annie* (she won Tony awards for these last two), and, most recently, *Woman of the Year*—an updated musical version of the 1942 Tracy/Hepburn movie.

"Costume-y" costumes—scant glittery circus outfits for *Barnum*, Bohemian rock-star getups for *The Rose*—come easily to Theoni. Contemporary clothes, such as those Lauren Bacall wears in *Woman of the Year*, are much more difficult. "Everyone has an opinion about what modern costumes should be," explains Theoni. "But they know how things look only in a mirror. As a costume designer, I know how things will look from the audience. I try not to do anything too trendy—so that, if a show runs for a couple of years, the clothes don't start looking dated.

"Hence, for Bacall, I have not gone for any fads. Instead, I have designed classic garments that Bacall feels comfortable wearing. She doesn't like bright colors, so I stuck to more subdued shades. She doesn't like dirndls, so most of the clothes are simple and straight. Bacall is most particular about shoes, so my assistants brought in over four hundred pairs of shoes to end up with a dozen pairs Betty liked and felt good in. It's *that* important for an actor to feel at home in costumes.

"There is only one really extravagant piece in the whole show. It is a slim, body-skimming evening dress, *left*, in copper-colored bugle beads ombréd to flesh tones. The dress is entirely handmade and Lauren Bacall looks stunning in it." *("View" continued on page 140)*

"Bacall can wear just about anything. I've designed classic suits, shirts, and slacks for her, in natural fibers—silk crêpe de Chine, wool tweeds, gabardine—and neutral colors—beige, grey, celadon, periwinkle, mauve."

MARTHA SWOPE

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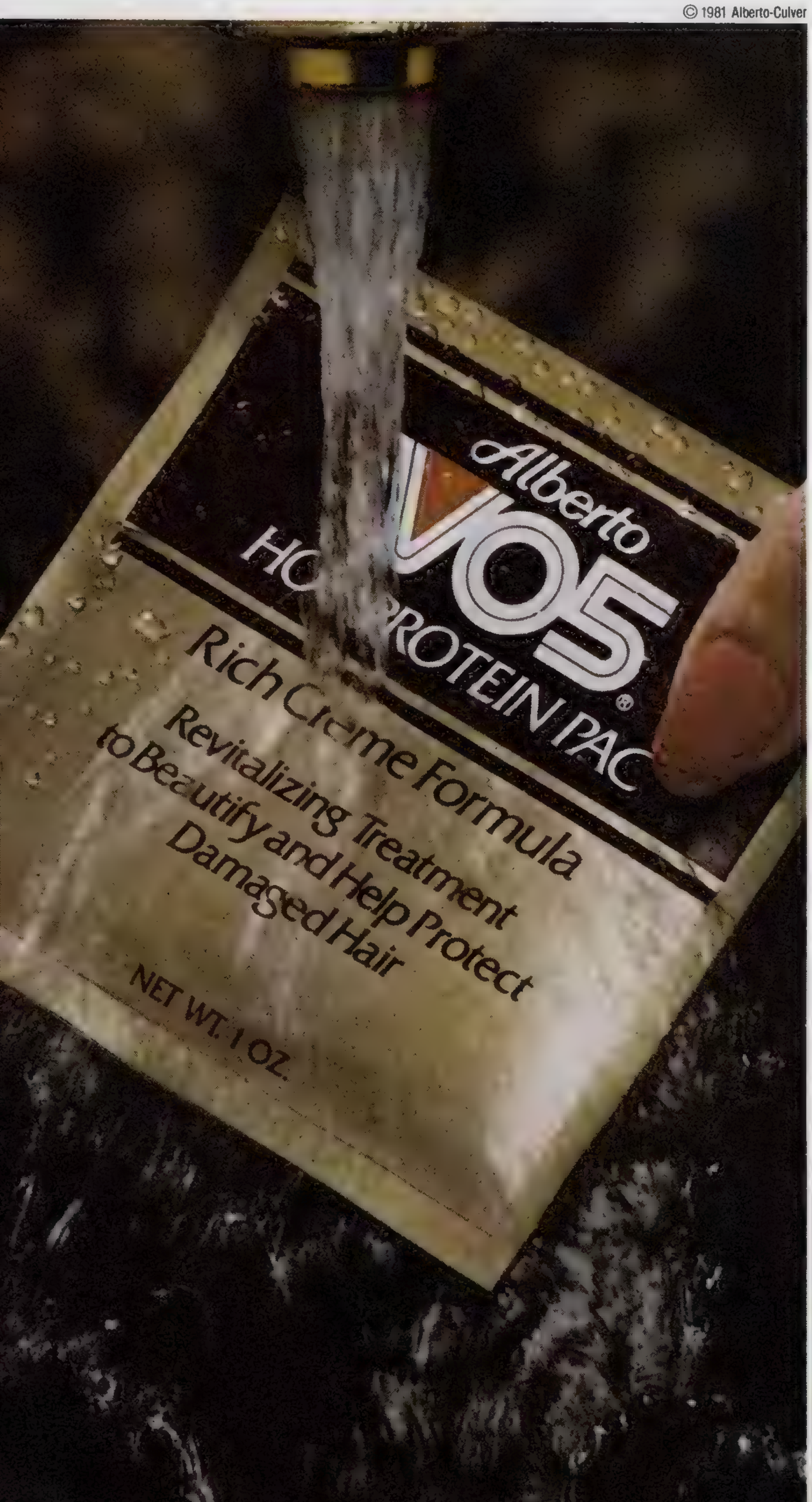

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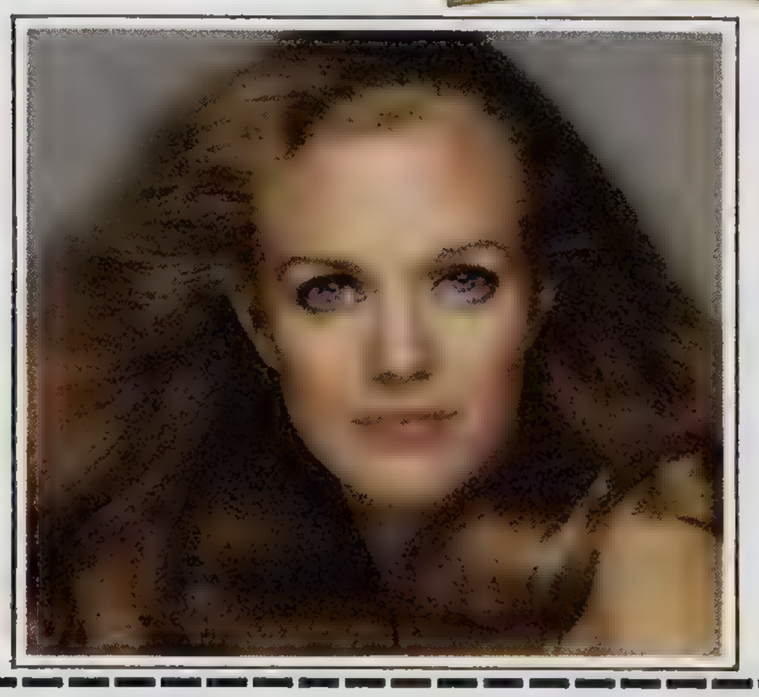

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View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Summer "uniforms" from savvy young women... store thinking: what you want now...fall news: clothes to move in... what's happening to down

The best bathing suits on the market? Often, you find, they're suits designed by a woman . . . the new names that keep cropping up in swimwear these days are, invariably, female. Examples? Connie Banko—for sleek, unconstructed, unadorned suits in ribbed or solid-color Lycras; Liza Bruce—young, sophisticated Britisher with a wonderful hand at metallics; Darren Weiss—for everything from a simple suit with skirt to black, glamorous, and ornamented swimwear.
Add to these young designers a female swimwear-designing tradition that includes the great Claire McCardell or now Norma Kamali . . . and the conclusion you get: that a woman, in fact, may—just—have a special handle on the kind of suit—the best suit—another woman wants.

What's coming for fall? If there's one word, now, it's "more": clothes with more richness—rich fabrics, rich texture combinations, a greater richness of layers. At times, more fabric: some clothes cut with more fullness (Karl Lagerfeld, for example, is using eight to ten yards of fabric to make a dolman-sleeved dress. Then, he puts the dress over pants.) You see more variety of shapes, this season—full-skirted to very spare . . . and more lengths (the story—working out proportions, not short-short vs. knee-length or mid-calf).
One of the most charming "mores"? For fall, more—attractive—face-framing necklines: whether it's the hood of a coat or a cape . . . a high turtleneck on a sweater dress . . . a deep cowl . . . a dickie, or muffler . . . a trim of added metallic fabric or fur.
Sometimes, designers work that extra embellishment for the neck as a separate piece—a ring of knitted fabric, a hood, or a scarf—that a woman can opt for or not.
Result? More of a choice.
And that sounds good for any season.

"If there's one word coming for fall it's 'more': more richness, more lengths, more of a choice"

What are women looking for, when they're shopping now? "A stronger fashion message," says Dawn Mello, executive vice president and director of fashion merchandising at New York's Bergdorf Goodman. "We're finding that sales of the more traditional classic clothes are slowing down." In effect, according to Robert T. Sakowitz, president and chief executive officer of Sakowitz in Houston: Women are looking for quality . . . and for a store that gives them something different. "In the 'eighties," says Mr. Sakowitz, "there's going to be more of a need for quality control and limitation of distribution by the better designers. The stores and the designers who don't have quality control are going to face more limited markets (other than discounters) and will destroy their names." . . . American wit: It's that special turn some designers give to brighten the most classic fashion; now, it's Norma Kamali's sweatshirt dressing—in basic black or Ralph Lauren's mink coat—with the red and yellow stripes of a Hudson Bay blanket. Bill Blass has revived the classic duffel coat. The Blassport twist: A duffel coat done in gold leather.

In a season when every piece of clothing, it seems, comes tagged with its own geographic location (fashion influences for fall, we hear, range from Norway to North Africa, Santa Fe, the Tyrolean Alps, Japan, Iceland, Peru, Maoist China, or Old Vienna), designer Stephen Burrows may have the right take on this endless fashion-geography game. Instead of giving his clothes style numbers for fall, deadpans Burrows, he's calling his pieces by the names of capital cities: Jakarta, Buenos Aires, *et al.* Two obvious—but missing—capitals, for Burrows' collection, are Rome and Paris. Why give any more due, reasons Burrows, to America's competition? . . . With all the shawl and blanket dressing coming for fall, airline companies may have to start keeping closer track of in-flight lap blankets. Seen on a young woman in NYC: a soft red shawl that looked—suspiciously—like those of a certain U.S. airline.

What's happening with down? With a great year for coats coming—wonderful, inventive capes and ponchos; easy, roomy toppings; classic furs and leather coatings—it seems there's less focus, now, on the ubiquitous super-poufy down coat of another season. Down coats, for this winter, have a look that's usually leaner, less bulky, often with slimmer lines of vertical stitching. There's also, it seems, a growing trend for using Thinsulate instead of down for linings: long-known by skiwear manufacturers, Thinsulate is a man-made (by the 3M company) fiber with the warmth of down but much less bulk to it.

This summer's uniform? When you hear young women talking right now, they all seem to be talking about khaki, short skirts, pastels, and romantic white "buccaneer" blouses . . . with lace trim and the fullest kind of sleeves for summer. They're talking, too, about metallic-leather flats: undoubtedly, the shoe pick of the season. Last summer, it was strictly white Indian moccasins. . . . One of the best descriptions around, now, for what's coming for fall? One clothes-watcher called the longer, fuller skirts "stride clothes." And that means things that a woman can really move in. —KATHLEEN MADDEN

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SHISEIDO

How to get the most out of everything you find this month—

THE SMART THINKING ON CLOTHES THAT WORK NOW, LATER, ANYTIME

Let's start with the fact that getting the most out of fashion in *any* month is a question of knowing which clothes work the best and do the most. Some months—and June has traditionally been one of them—are more "difficult" in that clothes are suddenly coming at you from several directions at once: you see summer, you see fall, you see a variety of hot/cold/in-between-weather clothes, but you can't always see your way clear to what's best in each category. Which is where this issue comes in . . . to zero in on summer delights that are still very much in the picture . . . and to zero in on what's good and what's immediately accessible—immediately wearable—from the fall-winter season ahead; the "fall" clothes that go in June if you know how to approach them, how to look at them. It's an issue filled with things that provide both instant and long-term gratification, things that give a very good return on your fashion dollar.

Summer, first. This is a month of wonderful right-now finds—maybe not the kinds of clothes around which you'd build an entire season's wardrobe, but additions that are more than welcome at this point. For instance, bathing suits—once the hardest thing to find in June or July; much easier now with new bathing-suit collections that provide up-to-the-minute options. Very charming options: a different charm that comes from prettier color—pinks, purples, blues—from touches of gold, from a combination of both, and from shapes that are less "demanding," easier to wear.

Within reach this summer, the kinds of dresses you always want when it's hot but can't always put your hands on. Dresses that are cool, flirty, breezy—in silk, in the most instantly inviting colors and prints. Dresses that wrap or slide on. Another option this summer: silk culottes—also in a pretty color—with a loose-fitting top. And, at night, simple pull-on pants in matte jersey under an all-out ornamental jacket . . . or a different pyjama, prophetic in the softer, fuller shape of its top, in its soft-then-tapering pants.

In a khaki year, the best—the most—of it now. Khaki you can really knock-around-in—great-looking pleated shorts and trousers, classic khaki bush jackets and a not-so-classic bush-jacket dress. Khaki you can wear at night—at home, a cool crinkly cotton pyjama . . . or wear out—a slide-y pullover and culotte in khaki silk crêpe de Chine. And khaki you can wear with just about everything: an easy shirt, a quilted tote, a woven leather belt, a gutsy leather watch strap.

One of the most striking changes this summer—and one of the strongest signals of change to come—a different kind of ornamentation. You see hints of it in hot-weather dressing: in the gilt edge on a maillot, the gold Lurex stripe on a pullover, the flicker of gold and the pearlized gleam in new summer-soft makeup colors. At its best, it's always subtle, sophisticated, sometimes unexpected. And, at its best, it's an ornamentation that lends a whole other character to dressing, that "softens" fashion in a very modern, provocative way. This month, just the beginning, but a shift that tells you something different is happening . . . something to watch.

Ornamentation expressed—beautifully—in new burnished metallic jewelry, finishes of burnished gold, bronze, gunmetal, on longer, chunkier necklaces and chokers and on wide sculptured cuffs. Jewelry to wear on bareness now . . . and when it's cooler, on warmer-textured fabrics. But not to wear all together. Something else to watch: the *amount* of ornamentation—a little . . . goes a long way.

Ornamentation—metallic shine—gives shoes a new look, a new style, whether it's a thin edge of metallic on leather or it's a shoe that's all metallic. What you get—besides a very fast change and the delight that goes along with it—is a different versatility. An iridescent gunmetal moccasin works day or night, now with white or khaki and on into the fall.

A further expression of this feeling for adornment—in new gold lamé. Lamé that's easily adaptable to different seasons, different climates. On a summer evening, pull-on pants of gold lamé with a thin white organdy blouse. The same pants, when it's cooler, with a black cashmere tunic. Or, if the tunic is lamé, you could wear it now over white silk pants . . . later, over black cashmere or over grey flannels. What's always true: when you have this kind of ornamentation, you have clothes-accessories . . . and you have the best seasonless dressing.

Starting in June, and equally seasonless, equally versatile, equal in impact—the new leathers. Now, leather as the perfect "transitional" element in pieces to put on in a cool summer place, on a cool summer day or evening. Later, you'll see leather as a way of dressing night and day.

Part of the change: leather that's always thin, soft, light, totally maneuverable. Leather designed—and that's the key word—on a level that has nothing to do with rugged-outdoor dressing. The shapes to watch: pull-on leather pants, fuller at the top, narrowing on the leg. The color to watch: rich brown—a dark loafer color—terrific as a casual summer look and a good color in fall and winter. . . . A leather skirt—narrower and shorter—sometimes in pearlized or metalized leather. . . . A leather jacket that's longer, roomier in scale whether it's belted or a blouson. . . . Or the thinnest leather shirt, to wear belted or unbelted.

The natural accompaniment to leather—knitting. And, to keep in mind no matter what you're looking at this month—leather, knit, anything you can wear now into fall and later—you want to keep your eye on those pieces that symbolize a new proportion, pieces that reflect change. No question, there's a longer line in the season ahead, in all the new tops, especially. Which means, if you're looking for a new sweater, you're not going to be looking for one that's cropped at the waist. Instead, what's going to interest you now will be a hip-long pullover. And it's a sweater that will be just as interesting in the months to come as you start to move it over tweeds and flannels.

A "first" fall accessory—a terrific oversized shawl—is also the perfect accessory for cool summer evenings—and it's something that travels like a dream. What to look for: a shawl that is big enough to act as a real covering . . . and a fabric that doesn't slide all over the place—look for thin wool, cashmere-and-silk, challis. And if you want to start wearing it right away—look for a shawl in a pretty color (not black or camel), in a muted or gold-threaded print.

Something else to watch for now: a wide, soft belt in metallic or colored leather. It's a belt that can define the waist of a two-piece summer dress or a long skirt and blouse at night. And when you get to fall, it's a belt that holds a softer tunic or a softer dress—a belt that plays a key role in maintaining a new proportion.

The more you know about fashion and the sooner you know it, the easier it is to shop and to dress and the wiser all your fashion investments. The fact that June is a month in which your feet are in two fashion seasons doesn't mean you have to lose your balance. You can have last-minute summer fill-ins, you can get a headstart on fall, you can collect wonderful seasonless pieces that you'll never put away. In the end, you can use the fashion you'll be seeing this month, this issue, to *your* advantage. And the way to do that starts on the next page. . .

SENSATIONS CURRENT

Starting with leather—*the* current sensation—the "fabric" of the moment in many ways. Something leather is something to wear on a cool summer day in a place like Maine, to wear on a fall day, any day—it's a key element in all the fall/winter collections ahead. And that's true of everything you'll see on these ten pages...

The clothes here stand for the best of the news from great sweaters—a natural accompaniment to leather—to new longer-line tunics to shorter skirts and a new variety in pants. Clothes to look for right now—because they signal change . . . to wear right now—because of their easy, seasonless quality, their racy, low-key style. . . .

Something different happens when a perfect white shirt is . . . thinnest white French lambskin leather (about $796)—buttoned, high-collared, straight-falling over narrow pants in silk charmeuse (about $280). Andre Van Pier. Lord & Taylor; The Twenty-Four Collection, Miami; Stanley Korshak; Wilkes Bashford, San Francisco.

These ten pages, hair by John Sahag; makeup, here, by Angelica Novaes for Xavier, NY. Details, see next to last pages.

Soft suède pieces in new, racy proportions, pulled-together, but casual, this page: **Calvin Klein's wonderful, charcoal-colored suède shirt-jacket, buttoned just at the top, and his new, very narrow suède cropped pants. Top, about $480; pants, about $420. Bloomingdale's; Kaufmann's; Balliet's; Giorgio, Beverly Hills.**

Another new proportion: the long, sleek tunic top over a skirt that's shorter, soft, narrow. Opposite, **Ron Leal's beautifully tailored version of the 7/8-length tunic, in taupe/navy/cream striped wool, and a matching wool slim skirt. Tunic, about $200; Anglo Merino extra-fine wool skirt, about $170. Saks Fifth Avenue; Byck's, Louisville KY; Hudson's; Harzfeld's; Balliet's; Frost Bros. Watch, Les Must de Cartier. Makeup, these two pages, Joey Mills. Details, last pages.**

Arthur Elgort

Arthur Elgort

The most luxurious texture mix—an easy-fitting suède top, left, dropped over thin cashmere pants: both from Donna Karan and Louis Dell'Olio for Anne Klein & Co., the Burgundy suède shirt, side-slit and scaled just a little bit big, the ankle-length pants in unlined black cashmere—a very relaxed way to look at home. Shirt, about $800; pants about $240. July at Bonwit Teller; Hudson's; Lou Lattimore.

A key sweater—one that's longer and a little bigger, to slide over anything, inset, right—from Christian Dior Sportswear, a hip-length white cashmere crewneck with a slightly barer, prettier neck, a slightly wider shoulder—a great base for casual dressing year round. Top, about $300. Available mid-July at Bloomingdale's. Make-up, Angelica Novaes for Xavier, NY. Details, next to last pages.

Sweater dressing has never looked better—whatever the angle! One reason, this page: Perry Ellis' luxurious long-line cable-stitched pullover in cashmere and silk—the kind of sweater that becomes an instant classic. And in the way it's worn—pulled down low over his new midcalf pants of heathered navy wool/flannel—more of a change to watch. Sweater, about $245; pants, about $125. Late July at Bergdorf Goodman; Nan Duskin; Higbee's; Hattie; Marshall Field's; Bullock's. . . . A terrific pair of narrow, narrow pants in leather, inset right—the softest, tobacco-colored leather—and a leather-edged Shetland wool cardigan. Casual with a difference . . . with a heightened effect, a racier attitude. Roberta di Camerino. Pants, about $700; sweater, about $325. Roberta di Camerino New York, Palm Beach, Houston. Makeup, this page, Joey Mills; inset, by Angelica Novaes for Xavier, NY. Details, next to last pages, this issue.

Arthur Elgort

One of the most stand-out looks, left, the unexpected contrast of John Anthony's short,. gun-metal metallic leather skirt, with his very feminine blouse in sheer, bugle-beaded chiffon—a knockout! Both, about $2520. Mid-August at Saks Fifth Avenue; John Wanamaker; Montaldo's; Frost Bros.; Lina Lee, Beverly Hills. . . . To wear right now—a dress that's as easy as a soft sweater—and it pulls on the same way—inset, a long-sleeved leopard-print "chemise" in a wool/silk jersey knit. By Léonard of Paris, about $800. Martha; Nora Zandré, New Canaan CT; Frances Heffernan, Winnetka IL; Balliet's; Esther Wolf. Makeup, both pages, Joey Mills. Details, last pages.

Beauty Note: To take care of hair that is in any way "handled"—blow-dried, permed, color-treated—Vidal Sassoon's new hair line for sensitive hair . . . with a mild Extra Gentle Shampoo and Extra Protection Finishing Rinse.

Keep it simple. There can be real power in pales, in the sheerest coloring of mouth and eyes, especially when the color has luster built in. As does this: L'Oréal's Rose Ribbon eyeshadow that can be curved down to pinken cheeks as well; and SeaLotus lips pearled with SeaLily. Earrings by Ken Begun. Details, stores, last pages. All twelve pages: makeup, Ariella; hair, Kerry Warn; nails, Fidji Beauty; photographed at Sam Lord's Castle on Barbados, W

summer yes!

THE POLISHED NEWS, THE HOT BEAUTY NEWS!

SUMMER YES! THE POLISH AND EASE

What changes? You take the most natural approach to hair and makeup—no machines, no complicated techniques, just one or two ways of heightening the effects that come naturally now: the slight gilding of skin, a rosier flush of health, hair that's sun or air dried, plumped with the texture that humidity adds. What counts? A haircut that's also a hairstyle. Hair that looks as good wet as it does dry—and goes from wet to dry with minimal coaxing. A little makeup with a lot of impact—like the new pink and peach pales dazzled with pearl, or rich earth colors steeped in gold...and more gold. Indigo-dark pencils rimming the eyes. Little more than that, which is precisely the beauty of summer.

SUMMER BEAUTY, YES!

Summer beauty means less. . . but not nothing. The one or two right touches of makeup, like the one or two right accessories, add the polish and drama that make the difference between the look of health—and of healthy allure. For day, swept away. . . left: the seductive simplicity of sea blue lining the eyes (and "whitening" the whites, "blue-ing" the blue), pink on the mouth, hair just breeze-dried. Right: For contrast, for night—a new neutral, gold, to ornament the eyes, enrich a coral mouth. . . a look some women will find also works beautifully for day. Left: Perfectly Teal Accent Stick on eyes, SeaPebble Pink on lips—Charles of the Ritz. Bracelet by Patricia von Musulin; details, last pages. Right: Candescent Bronze/Golden Jade Opal eyes, Gold Plated Coral lips—Merle Norman.

Andrea Blanch

SUMMER BEAUTY, YES!

Easiest summer makeup, right: just a line of color around the eyes, a smudge of color on the mouth—anyone can do it. (Purple does the same eye-whitening trick that blue does, looks especially good on brown eyes.) Small photos: 1. The gold rush hits the beach—a leather thong to bind short hair, a glint on lips. 2. Women with short hair have the advantage of ease, the disadvantage of fewer options. To try for new volume: slick hair up with setting lotion, let dry, brush out. The eye pencil here: smoky green, nice change for evening with a color-drenched mouth. Necklace, M&J Savitt. 3. Most glamorous summer nails: metallic. Newest metallic: copper. 4. Summer catnaps belong in the shade, not the sun. When you sun, below, stay out of the strongest rays (10:00 A.M. to 2:00 P.M.), protect with sunscreens all over, all summer.
And cover your face: let a bronzer make up the shade difference. Big photo: Soft Violet Colorstick, Frozen Mauve lipstick—Etherea. Below: Ultima II's new Sun Block lotion, maximum protection that lets in a little tan slowly, safely. Teddi, Holly Lueders for Shu-Ba. Details, last pages.

Andrea Blanch

Sculpted hair for beach or evening, twisted and pushed into shape when it's wet, and held—gelled—under control, no matter how high the humidity. Combed with setting gel or lotion, hair retains its wet look until you brush it, if you brush it. Intriguing turn from the sauvage options (small pictures)—and the freedom of choice that summer's all about. . . . Large photos, left: Madeleine Mono's Fuchsia Body Glitter gel touched to curves of hair, skin. Right: The protective holding action of Vidal Sassoon's Blow Styling Lotion. Necklace, Marion Sandra Mishkin for Marlowe Co. Details, last pages.

Andrea Blanch

In summer, the scene shifts . . .
from indoor exercise to outdoor sports,
from being fully dressed to this close
to totally bare. Which is no problem
at all when good fitness/skincare habits
are year-round, head to toe. . . .
To ease safely into sports-as-exercise,
-as-pleasure, see far right.
To ease safely into sun, protect.
And opt for the look of a tan—Orlane's
Crème de Jour Teintée, quenches, screens,
and tints skin, very naturally.
Antron/Lycra thong by Diva Fashions.
Details, see next to last pages.

SUMMER BEAUTY, YES!

The right sport for your body

By Sheila Mary Eby

Depending on your body type—whether you're long and lean or neatly compact—you enjoy built-in advantages at certain sports. Here, how to gauge your body's strengths, the games you're likely to play best.

Shoulder girth. Your upper bone structure can aid or encumber you. A broad-shouldered swimmer, for example, can flip her weight neatly into a dive and, once in the pool, can cut through the water faster. Broad shoulders also lend power to throwing and hitting, helpful in volleyball, softball, and tennis. But for long-distance runners, broad shoulders constitute extra upper-body baggage to haul around.

Upper-body power. You need strength in your chest and arms to excel in swimming, rowing, golfing, and most throwing and hitting sports. Compared with men, women are weaker in their chests and upper arms, though they can build greater strength there, especially through swimming, which will also help compensate for small shoulders, according to Thomas D. Fahey, Ed. D., director of the De Anza Human Physiology Laboratory in Cupertino, California, and author of "Getting into Olympic Form" (Butterick Publishing).

Test your upper-body strength with pull-ups. If you can get your chin above the bar once, your strength is adequate.

Leanness. Road Continued on page 244)

The right approach to weekend athletics

By Janice Kaplan

Warm weather invariably gives a lift to sagging exercise programs. Instead of doing sit-ups in your bedroom, you probably have the urge now to run on the beach, play a few games of tennis, or at least take a walk in the sun. But beware! Even if you've kept in good shape during the winter, you need to take some precautions before plunging in. Ben E. Benjamin, Ph.D., executive director of the Muscular Therapy Institute of New York City and Boston, warns that two out of three people involved in sports or exercise will eventually suffer some sort of injury—from pulled muscles to aching joints. "One of the main reasons is that they're impatient," says Dr. Benjamin. "You have to build up slowly."

Various sports make specific demands on your body. For example, a winter of jumping rope might have given you the endurance for a weekend bicycle trip, but are your knees and calves ready for the strain? Jack H. Wilmore, Ph.D., professor of physical education at the University of Arizona, suggests in "The Wilmore Fitness Program" (Wallaby/Simon and Schuster) that you "should get into condition to play a sport, not play a sport to get into condition." You'll improve faster and have more fun—if you've already achieved a basic level of fitness. (Continued on page 243)

The right sport for your mind

By Blythe Holbrooke

Your body type predisposes you to certain sports, but your psyche may be equally important. Just as different sports stretch or strengthen different muscles, so they vary in psychological effect and appeal. The trick is finding sports that click with your mind as well as your body makeup.

"First of all, you've got to like what you're doing," says Christine Haycock, M.D., author with Gail Shierman, Ph.D., of the "Total Woman's Fitness Guide" (Anderson World, Inc). The old spartan notion of "the more I hate it the better it must be for me" is definitely misguided, for the less you like your sport, the more excuses you'll find for not doing it.

If you're very competitive, a competitive sport like tennis might be your game. If you're relentless on the court, odds are you're equally determined in the office. Playing hard shows optimism and fearlessness. It also turns aggression outwards.

But if you think you're purging aggressiveness by slamming the ball cross-court, forget it. According to Pennsylvania State University sports psychologist Dorothy V. Harris, Ph.D., just the opposite is true. Participation in aggressive athletics reinforces more generally aggressive behavior. While the introvert may not take naturally to racquet sports, if she sticks with it, her (Continued on page 244)

Now, the reality of summer. Bodies stepping out of clothes and onto beaches, strengthening weekday workouts with weekend play. As a good basic backup: this stretching series, the perfect cool-down after sports. But even if you do *nothing* else: stretch out! relax! breathe! Stretching is an all-purpose workout that does as much for mind as for body, releasing tension while increasing range of motion, lengthening muscle as it builds flex power. Twenty minutes is all it takes, head to toe.

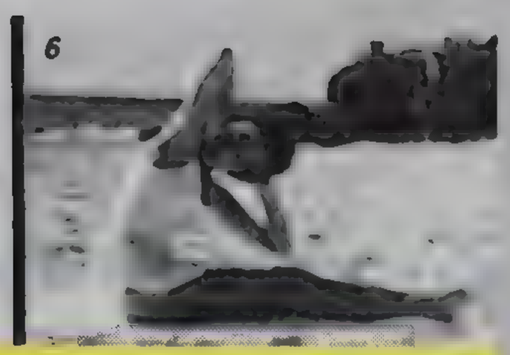
*Stretch out—head to toe—going from one posture to the next (spending about a minute on each) without stopping. Inhale. Exhale. Don't think about breathing rhythm (how forceful, how deep); instead, think about "giving up body weight to gravity," says movement therapist Marianne Battistone, who worked out the limbering stretch program here. "Imagine yourself on a surface (on sand!) that you can sink into, stretch into" . . . **1, 2.** As shown, knee to chest, then to side; reverse—limbers lower back, hips. **3.** Using a towel for maximum reach, stretch hamstrings; reverse. **4.** As shown: stretch leg, calf; reverse. **5.** Arm circles—as close to the ground as possible.*

***7.** Relaxer: with elongated spine, look up, breathe slowly. **8.** Posture improver: arms clasped in back, breathe slowly; stretch spine, open shoulders. **9.** Total side stretch: from side to side, reach as far as you can. **10.** To open diaphragm, breathe more deeply. **11.** Improve balance with one arm above head, raising opposite knee to chest; keep spine straight, reverse. **12.** Side lunge stretches inner thighs, improves grace; reverse. **13.** Hamstring stretch: keep back round, abdomen pulled in. **14.** To relieve tension, shoulder stiffness: arms behind head; push on one elbow; reverse. Cotton/Lycra camisole and bikini by Betsey Johnson. Details, stores, next to last pages.*

Andrea Blanch

SUMMER BEAUTY, YES!

Stretch for health!



6. Neck, arm, side stretcher: sit with hands clasped behind neck, reach elbow to opposite knee; reverse.

Care for hands/feet the way you treat the rest of you: moisturize, exercise. For hands (left): do easy undulating stretches, fingers reaching wide and out; add wrist rotations for 30 seconds. Pedal feet (right) as if doing slow-motion running. Then press heels down; hold 30 seconds. A relaxing respite after pounding tennis courts or pavement (but [illegible]

GOLD RUSH!

Everything's turning to gold!
Every kind of dressing . . .
every season of the year.
The impact is immediate.
So is the delight!

The most terrific take on the key tunic shape, *opposite,*
the one that's gold lamé. By OMO Norma Kamali, outsize and easy.
About $375. OMO Norma Kamali, NYC; Neiman-Marcus. . . .
There's something about the shine, the shape, the bigger scale
of jewelry now. One piece does it! *Clockwise from top left:*
By Marsha Breslow in 14k-gold: the first, $1800;
second, $1200. . . . Vermeil beads, M&J Savitt, $480. . . .
By Ilias Lalaounis, in 22k-gold, $7950. All prices approximate.
Details, stores, last pages. These eight pages: makeup,
George Newell. Hair, these two pages, Garren at The Plaza. . . .
Beauty Note: What's coming in makeup, gives it a "lift": gold!
Opposite, Almay's Golden Coral blush, Sun Coral lip color.

Penn

GOLD RUSH!

Wherever you are,
gold catches the eye—
fast—faster if it's dazzled

Even on the beach! A gold Lurex
and black bikini, *left*—
very attractive, very brief,
worth getting into shape for.
And it goes in the water.
Antron/Lycra, about $48.
For cover, a matching T-shirt
that can slide around on its own.
About $112. By Gottex.
Bloomingdale's; Montaldo's;
Frost Bros.; I. Magnin. . . .
Prophetic! *Right,* Givenchy's
knockout evening dress says it all
. . . about the narrowness,
the close-to-the-body shaping
that's coming; about
the power of stripes.
Here, gold jersey and
black silk satin (Abraham).
Givenchy Couture.
Details, last pages.
Hair, these two pages, Harry King.

Penn

GOLD RUSH!

One touch of gold gives
you instant
ornamentation
. . . instant presence

Amazing how far you can get
on one piece of jewelry
if it has enough character.
Think of any piece here—
the chunky shape, the strong texture,
the shine—on a sweater, a shirt.
Clockwise, from top left:
Barry Kieselstein-Cord's
18k-gold cuff. About $12,500.
. . . The necklaces—one gold-plated,
the other gunmetal—each about $250.
A one-of-a-kind necklace of brass,
stones, glass beads. About $800.
All, Boutique Fabrice of Paris. . . .
Bubble cuff, by Patricia von Musulin,
gold-plated sterling silver. About $500.

When you want easygoing dazzle,
something gold will do it every
time. The pants, *opposite*,
for instance—simple, straight,
uncomplicated. In lamé, their whole
attitude changes. They turn lots
of looks to "dressed" at night.
The look here, a black cashmere
boat-neck tunic, about $370.
Pants, about $200. Donna Karan
and Louis Dell'Olio for Anne Klein
& Co. Late July at Lord & Taylor;
Kaufmann's; Lillie Rubin-South
& West; Hudson's; Balliet's;
Bullock's. Details, stores, next
to last pages. Hair, opposite,
Garren at The Plaza.

Penn

If you want everything you buy to count—count on gold for "something extra"

When a cover-up's this pretty, *above,* sheer black,
Paisley-ed and piped in gold—it moves right off the beach.
About $130. Ditto, the maillot—it becomes a camisole.
About $58. By Gottex. In Antron/Lycra.
Lord & Taylor; Burdine's; Marshall Field's; Balliet's. . . .
The key accessory—to watch, to own—a shawl, a serape,
something big, soft, wrap-y. The best, the tempter, opposite,
Emanuel Ungaro's huge tasseled shawl—opulent soft gilded silk
(Etro), a sensational Ungaro color-mix.
To order at Emanuel Ungaro Boutiques, New York,
Palm Beach, Bal Harbor, and Houston. Hair, these two pages, Harry King.
Details, next to last pages. . . . *Beauty Note:* With this ornamental
dressing, makeup that's ornamental, dramatic
but not overdone: mascara, black or in color—lots of it, but
applied thinly. *This page,* Max Factor's Colorfast Long Lasting mascara.

GOLD RUSH!

Marco Glaviano

A NEW THINKING ON CLOTHES. DEFINITE WAYS TO LOOK, DAY AND NIGHT. KEY TO THE CHANGES: DIFFERENT PROPORTIONS BASED ON DIFFERENT LENGTHS. ON THESE TEN PAGES, THE LOOKS THAT TELL YOU THE MOST ABOUT CHANGE FROM THE DESIGNERS WHO DID IT BEST...

A SEASON OF CHANGES
PARIS/MILAN

At Ungaro . . . bravos start to finish for a collection filled with his special sense of luxury and romance . . . a collection filled with an all-out adornment played against a very modern dash and wit. Opposite: In the new look, the new proportion of an Ungaro dinner suit . . . starting with its shaped, small-fitting jacket—printed velvet edged in gold—held over a longer, softer velvet skirt and Paisley-print silk blouse. The added luxury—his signature accessory—the fringed shawl, here in blazing sequins. It's a different way to dress at night . . . one that's nothing short of sensational. Jacket and skirt, of silk velvet. Blouse, of Etro silk. All about $2600. Shawl, about $695. Bergdorf Goodman; Saks-Jandel; Emanuel Ungaro Boutiques, Palm Beach, Bal Harbour, Houston. . . . Above: A new balance of length and softness . . . a new way to look for day-into-late-day, and later. Ungaro's longer jacket—prophetic in its shape—in gold-threaded printed challis with a deep velvet border over his flower-printed challis chemise, narrow falling, gently ruffled at the hem, at all the edges. And—softness continued—a great sweeping cape . . . one of the best examples of the best new covering in Paris. Jacket, about $950, and dress, about $995, of Rainbow wool/silk challis. Angora/mohair cape, about $995. Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour, Houston; Nan Duskin; Loretta Blum. These ten pages: hair, John Sahag; makeup, Tyen of Paris. Details, last pages.

THE OTHER DIRECTION, THE CHOICE IN FASHION NOW—A WAY OF DRESSING THAT'S NARROW, TAILORED... VERY COOL

Paris/Milan

. . .A way of dressing perfected at Saint Laurent. An instant winner, inset left: his new-version topcoat in navy wool—square-shouldered, pulled in at the waist, strapped in back. About $1015. Late July at Bloomingdale's, NYC; Saint Laurent Rive Gauche Boutique, Washington, DC, and Chevy Chase; Balliet's; Saint Laurent Rive Gauche, Short Hills; Philadelphia; Beverly Hills . . . . Still the best, inset right: a "classic" Saint Laurent pants suit. Now, in pinstriped black wool flannel with a longer double-breasted jacket and cuffed-and-pleated trousers (about $1195), a beautiful white silk crêpe de Chine shirt (about $300). Late July at Bergdorf Goodman; Barton/Sligh's; I. Magnin; Saint Laurent Rive Gauche, Manhasset; Oakbrook IL; Scottsdale AZ . . . . Leather—as a key element in dressing, as the piece that makes the look. And, from the designer who moved leather in that direction, this page, a sensational new jacket—longer, belted, roomier in scale . . . and the color! Over a narrow wine cotton velvet skirt, purple wool sweater, Jacket, about $1440; skirt, about $340. Late July at Saint Laurent Rive Gauche Boutique Femme, NYC; Woolf Brothers; Saint Laurent Rive Gauche, Philadelphia; Coconut Grove FL; San Francisco. Everything, these two pages, Saint Laurent Rive Gauche. Fashion details, stores, see last pages.

Marco Glaviano

Marco Glaviano

IT'S NEVER A QUESTION OF LENGTH ALONE, BUT OF PROPORTION ...THE IDEA OF LENGTH AS PART OF A TOTAL WAY OF DRESSING

Opposite: Showstoppers at Chloé—and no wonder! Lagerfeld's inventive new day dressing—the best examples of a new proportion, another kind of softness. Left: His coat-dress in taupe wool crêpe belted over a full-skirted dress and narrow ankle pants in thin black wool crêpe. And, right, a beautiful pinstriped wool flannel coat-dress—with a fake peplum front, a full "skirt"—held over ankle-cuffed trousers and a white silk turtleneck blouse. Key to both looks: the width of the belts, the metallic boots. Left, coat-dress and dress, about $1000. Pants, about $300. Late July, Saks Fifth Avenue; Nan Duskin. Right, coat-dress and pants, about $1895; blouse, about $485. Late July, Bergdorf Goodman. . . . A very different proportion, above, and one of the most charming dresses in Paris—Lagerfeld's Paisley-print silk crêpe de Chine peplum tunic with a lace-petal collar and cuffs, over a matching narrow short skirt. With it, his signature belt, colored legs, a wonderful pair of boots. Dress, about $2300. Late July, Saks Fifth Avenue; Nan Duskin; Barton/Sligh's; Neiman-Marcus; Holt Renfrew of Canada. Details, next to last pages.

IN THE BEST COLLECTIONS, THE

Marco Glaviano

OPERATIVE WORD IS MORE, WHETHER IT'S DAY OR NIGHT, "TAILORED" OR ORNAMENTAL

Paris/Milan

From Giorgio Armani—always—a positive statement. And this season, a positive difference—a change in his "tailored" way of dressing that comes from changing textures—always soft, always unmatching—and a changing proportion. At its best, left, in one of the best day looks anywhere: a short, shaped ribbed velvet jacket over wider-legged ankle-pants in herringbone wool tweed. With a small black cotton crossover vest, striped silk crêpe de Chine blouse, and—the clincher—his great, big, fling-able wool poncho! Interesting pieces that make for a total, modern way of dressing. Jacket and pants, about $795; blouse, about $430; poncho, about $400. September at Frost Bros. Blouse and poncho at Bloomingdale's; Nan Duskin; Lily Simon, Canada. . . . True across the board—a different turn to evening, always with a variety of non-evening-dress options. Armani's newest, inset—a wonderful black silk satin sequined blouse and full black silk satin "shorts" with more sequins. All held by his wide "belt"—a waist-wrapping obi of black silk satin faced in mushroom. Shorts, about $970; blouse, about $970; belt, about $172. October at Saks Fifth Avenue; Nan Duskin; Balliet's; Charles Gallay, Beverly Hills; I. Magnin; Chez Catherine, Canada. Details, last pages.

EVENING DRESSING...WITH A DIFFERENT KIND OF ORNAMENTATION—IN THE COLORING, IN THE DESIGN, OFTEN ORIENTAL IN FLAVOR

Marco Glaviano

Paris/Milan

At Ungaro, a series of remarkable Oriental evenings—one after another after another, in beautiful Chinese colors and prints. Sometimes as a pyjama, sometimes with a skirt, always with his extraordinary printed-and-tasseled shawls. This page, the most remarkable: a narrow tunic in printed beet-red silk jacquard with gold braid, over peacock-blue silk jacquard pants, black satin at the hem . . . and a mostly golden silk shawl. Rainbow silk tunic and pants, about $1775; shawl, about $650. Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour, Houston; Nan Duskin; Loretta Blum. . . . Another option, inset—one that's irresistibly Kenzo (down to the flowers!)—his Oriental-flower cotton velveteen minidress, sashed low on the hip, flounced at the hem, and edged in a narrow bias ruffle. About $320. Late July at Bloomingdale's; Barton/Sligh's; Neiman-Marcus. Additional stores, details, last pages.

VOGUE'S FIFTH AMERICAN WOMAN SYMPOSIUM:
SIX TOP WOMEN WHO WORK TALK WITH US ABOUT THAT PRIVATE WAR:
CAREER VS. FAMILY

EDITED BY LORRAINE DAVIS

Love & Work

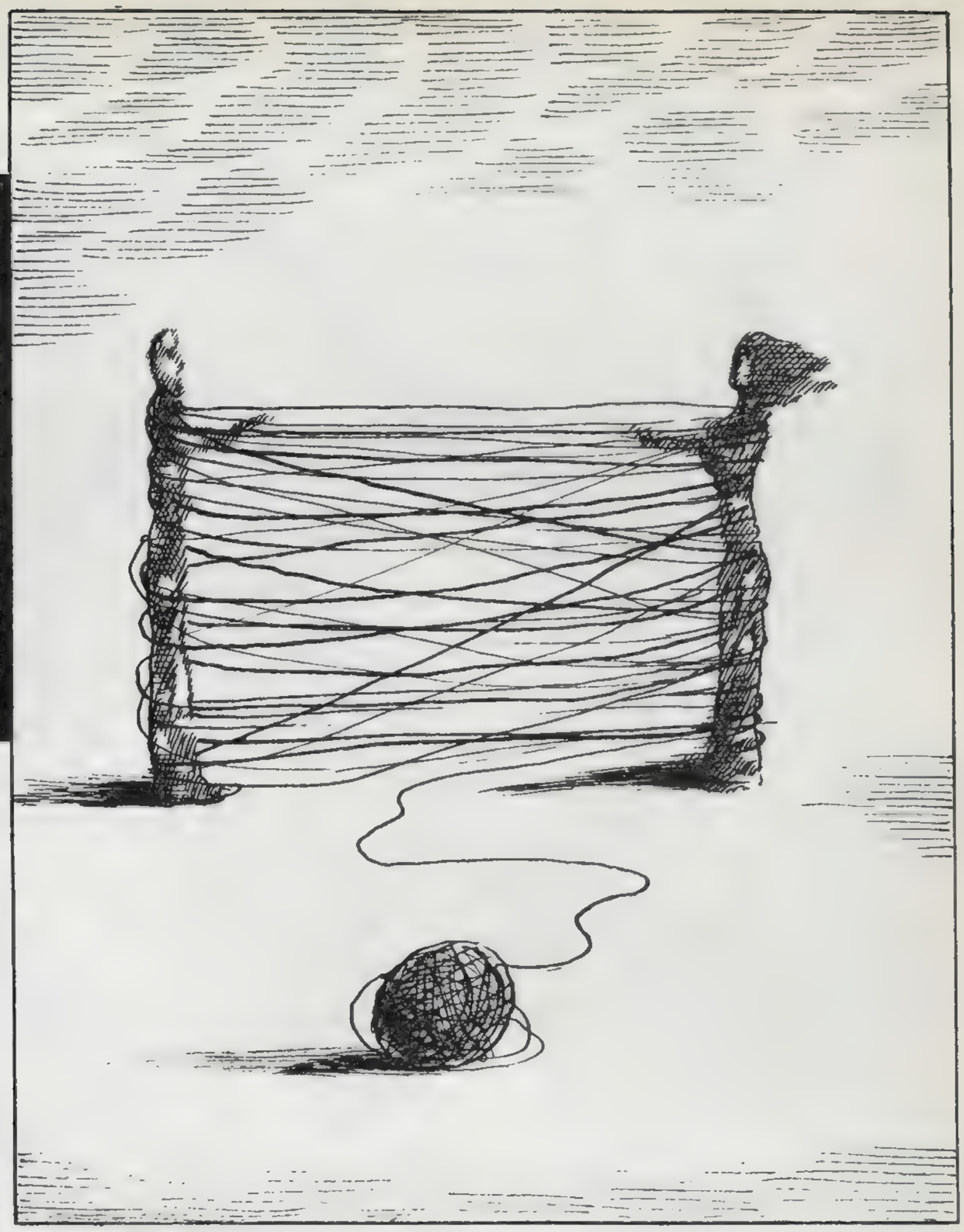
Today's woman faces more choices than her mother ever dreamed of; she aspires not just to wifedom and motherhood but to her own career, her own money, her own power. But widening choices can bring deepening problems. As the Women's Movement moves through its second decade, a new generation talks about "staying home with the children"—to them, it's a new idea. Are they dismayed by too many choices? Are you, whatever your age, almost undone by daily tensions between the work that you love and the love you want to work? Freud named, as adjunct to sex, these two—love and work—as primary satisfactions. But "having it all" often seems to result in burnout . . . or divorce, loneliness . . . or a happy but terribly tired woman.

"Have it all? Yes, no, and maybe..."

To re-see our goals, to recognize their prices, and to learn some ways for you to get it all with health and sanity intact, we talked to six women of expert accomplishment. In a seminar in Vogue's offices and in separate interviews, they answered our questions. Results on the next seven pages.

In the last ten years, the number of U.S. women who work full time has doubled; the total number of families maintained by women has grown by 51 percent. Today, 60 percent of American women have jobs; at least 55 percent of mothers are in the labor force.

ork



Grace Mirabella, Vogue editor-in-chief: Can a woman today really have it all? We know that many women work just to support their families; but, for the woman who has a choice between homemaking and/or a career, is it possible to have a great job, a loving husband, contented children, and to retain your own health and sanity?

Matina Horner, Ph.D., president, Radcliffe College: I think the quickest answer I would give to your question is "yes, no, and maybe." Yes, if you have the energy. Yes, with a lot of hard work.

There's a distinction, too, between work and career. If you take on a career, a level of full responsibility, it's the same kind of commitment that you could be making at the same time to an individual in a marriage or another kind of relationship. And there's always going to be some conflict or tension between those two commitments.

Maybe it depends on when: when you were born, how you were socialized, what expectations you have of yourself, to make you feel a comfortable person. For example, women in the '50s and '60s were a very different kind of generation, had different expectations from those of young women in the '70s and the '80s. And then there's a real world into which you have to implement those expectations and make them work. It depends on what's happening in the life of your loved ones. How are they feeling about themselves? And how much in phase are your respective needs?

At a conference in Washington that Radcliffe College sponsored on power, journalists in the audience responded to the distinguished panel by saying that they had gotten a very disturbing message: You can have a career, you can have a loving relationship with a partner, and you can have children—but the conclusion was that you can have any combination of two, but you couldn't have all three.

The late '60s, early '70s created new stereotypes in an effort to eliminate the old stereotypes that raised barriers to women's access to the mainstream in our society. We substituted the sense that you can have a career instead of a marriage, or you don't have to do the superwoman kind of thing. And the effort now is to ask how do you integrate? What's right for you as an individual? What's the right balance? It cannot be an externally imposed, dictated thing.

I am reminded of something an economist, Ezra Mishan, said (while talking about totally different issues) that I think reflects what at least the young women whom I see in college today are feeling about the new options that we have laid out for them. He said (the quote may not be exact) that: "As the carpet of increased choice is being unrolled before us by the foot, it is simultaneously being rolled up behind us by the yard." That relates to individual decisions about personal and professional objectives, and it relates to the realities in the economy, the dissonance between expectations and what economic reality allows. It's a hard issue for people to deal with.

Eleanor Holmes Norton, former U.S. Commissioner of Equal Opportunity Employment, who is working on a book as a senior fellow at the Urban Institute: I feel a kind of responsibility here, because I count myself among the early feminists who gave the impression to a generation of young feminists that it was easy to have it all. And I would like to say, for the record, ten or twelve years later, that it is *possible* to have it all but not easy.

I do a kind of *mea culpa* here, not because I have not been lucky enough to have it all; but, in a real sense, one must speak to the average woman, not to the "the lucky few."

I helped create an illusion because, as feminism was gaining once again in the 1970s, I was coming into public life. I was appointed to public office when I was seven months' pregnant, and I proceeded twenty months later to have another child. And I feel that young women looked at me and said, "See there, Eleanor Norton has had two children while in public life, is a trained lawyer, has a husband, and *(Continued)*

Drawings by Eugene Mihaesco

Love & Work

because, certainly, love isn't enough and work isn't enough; and I for one need to have both. I think the difficulty arises because women who work tend to become independent; we have to be able to know what we really want and somehow get it. At home, we not only have to be able to give, we have to be able to take. And I think that that's always difficult for women who have tried so hard to be independent in their work. In my practice, I have noticed that many women seduce their husbands into believing that they, the wives, don't need anything. And then, as you know, we all need everything. And so, what happens is that the women get disappointed, and the men are disappointed.

Over four hundred thousand U.S. women own their own businesses. In 1977, almost nine times as many women earned over $25,000 as in 1970. In 1979, five times as many wives contributed 75 percent of the family income in the over $50,000 category as in 1975.

LATE PREGNANCY AND YOU

More American women are having babies after the age of thirty; the number of late births increased more than 60 percent between 1973 and 1977. This may be advantageous from a career standpoint and can produce a happier mother and child, but physical hazards exist. Women in their late thirties having a first child are almost twice as likely to develop toxemia as those in their twenties. They also face a statistically higher risk of having children with genetic disorders, most commonly Down's syndrome, with the chances of this going from one in 2500 to one in 280 in the same time span. Fortunately for these women, amniocentesis can detect many genetic disorders in time for abortion if that is desired.

"When people work together,

(Continued)

all that goes with it. I too can do that."

And these women started off, and some are sitting home now with broken marriages and with children they do not understand. Because the fact is that, for those of average needs and background and sometimes much more, having it all has taken a very great price from them.

Having it all assumes a kind of *quid pro quo* on the part of the man in the marriage. The fact is that men have not been trained as we have; and putting together that combination has not developed easily. And so you had a whole set of women taking their cues from the Eleanor Nortons of this world who did not find the Edward Nortons to be sitting there as their counterparts.

These women have found that it is quite difficult to have a demanding career, a couple of children and to find all the energy that it takes to make life full for all of them and for themselves.

We are, in my judgment, in a period when feminism has a duty to correct the illusions, so that people will strive for the reality.

Mildred Newman, psychologist and psychoanalyst, author of *How To Be Your Own Best Friend* (Ballantine): What I wanted to say is that we have to have it all

I'm in a second marriage; I've been married almost nineteen years to my husband, who is my colleague, my co-worker, my husband, my lover—I was going to say my dentist, but he isn't! And we've been very lucky; we've been able to give each other what we need and to take from each other. I can't emphasize that too much.

Beverly Sills, general director, New York City Opera: Well, of course, I'm into perfection. Yes, I think we can have it all. It's really the way my husband and I feel about one another that makes it possible for me to have it all. Sanity is a word that has many definitions. But in my crazy way, I think I am managing to make my husband happy; and he certainly manages to make me happy. I consider myself simply a very lucky woman.

I frequently have said that, at any given moment, if my husband had asked me to stop what I was doing, I would have done it, because I always wanted him to feel he came first, and he does. And I think because he has that assurance from me he's never asked me to stop.

Drawings by Eugene Mihaesco

I think it's all in the word "give." You just have to give to each other, and it'll work.

Jane Pauley, co-anchor of the NBC-TV "Today" show: I think there is always going to be a percentage of very, very lucky, very forceful, very talented people who can have it all, people who are successful because they are that disciplined and that talented that they can spread themselves efficiently between love, career, health, social life.

I am seeing among women who are about my age whose careers perhaps have not yet fully blossomed and yet probably will one day, who are enjoying happy marriages but don't yet have children, an early onset of the empty-nest syndrome. These thirty-five-year-old women who've had everything else—they did well in school and, if they're lucky, married well, or at least have a good social life; and they know that their jobs are going well enough—but they wonder why they can't have everything.

These women are realizing now, maybe, that something has been forfeited, that there was in fact a cost. And so, yes, some of us will—and I think, I, for instance, am lucky enough that I probably can—afford to have it all. I will, I guess, one day have children. And, if all goes well, I can afford to live a life style where the wheels will be greased, and there won't be a lot of friction over who helps feed or clean or whatever.

Avodah K. Offit, M.D., psychiatrist and author of *Night Thoughts: Reflections of a Sex Therapist* (Congdon and Lattès, Inc.): When you ask is it possible to have it all, I think my quick answer would be, "Is it possible to have been through it all?" And I think it is, the good and the bad, at different times. In my one marriage, which has lasted twenty-nine years, in a sense, I've been through five marriages because there have been various phases. We've been students, parents, business partners, writers, teachers, and independent professionals. We've been friends, martyrs, or lovers depending on the phase. I've been everything from a nymphet to an older woman—and I don't know what's next.

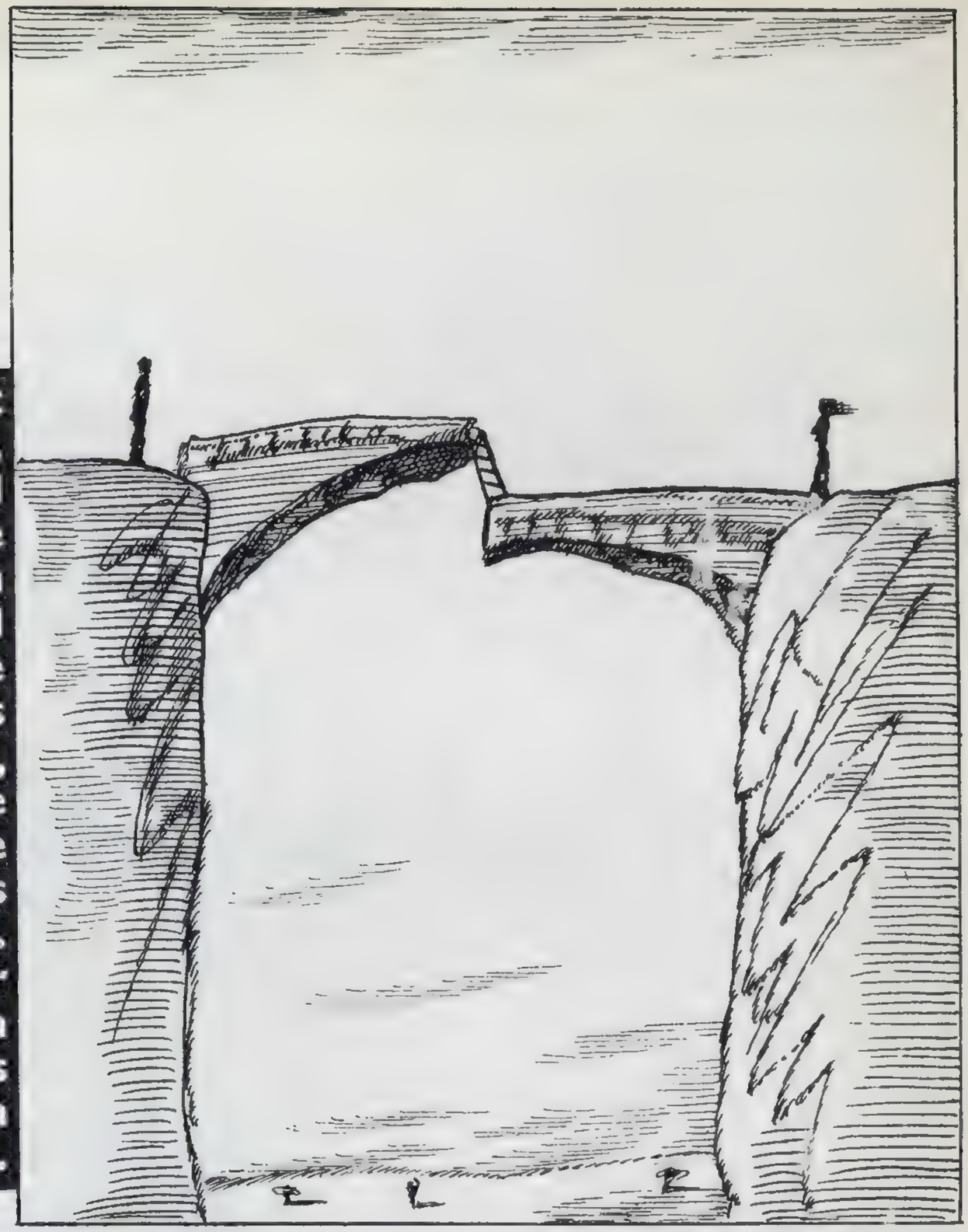
We've all commented on the ways women do their work. It's possible to have a "life work" or merely a job. When one is in a life work, love and work are one. Love is work. Work is love. One is involved in those two experiences all the time. And you work in the same way with your husband and your children as you do at your career. So that love is work is all.

Miss Mirabella: Do you think that, to make that equation work today, men may have to change as much as women have?

Dr. Horner: I think you always have to consider the range of alternatives that men have been given in order to feel good about themselves. We all know what the traditional roles were for men. For women, at a time when we were worrying about population control, we said that it would be worthy to have a career instead of a baby; that was a meaningful alternative for deriving self-esteem and contributing to society.

And then, in the early days of the Women's Movement, cooperative behavior became important; and there was a real commitment to equality of opportunity, at least on a conscious level, that men and women believed in very strongly. But they found that implementing equality was a lot harder than they had expected. *(Continued)*

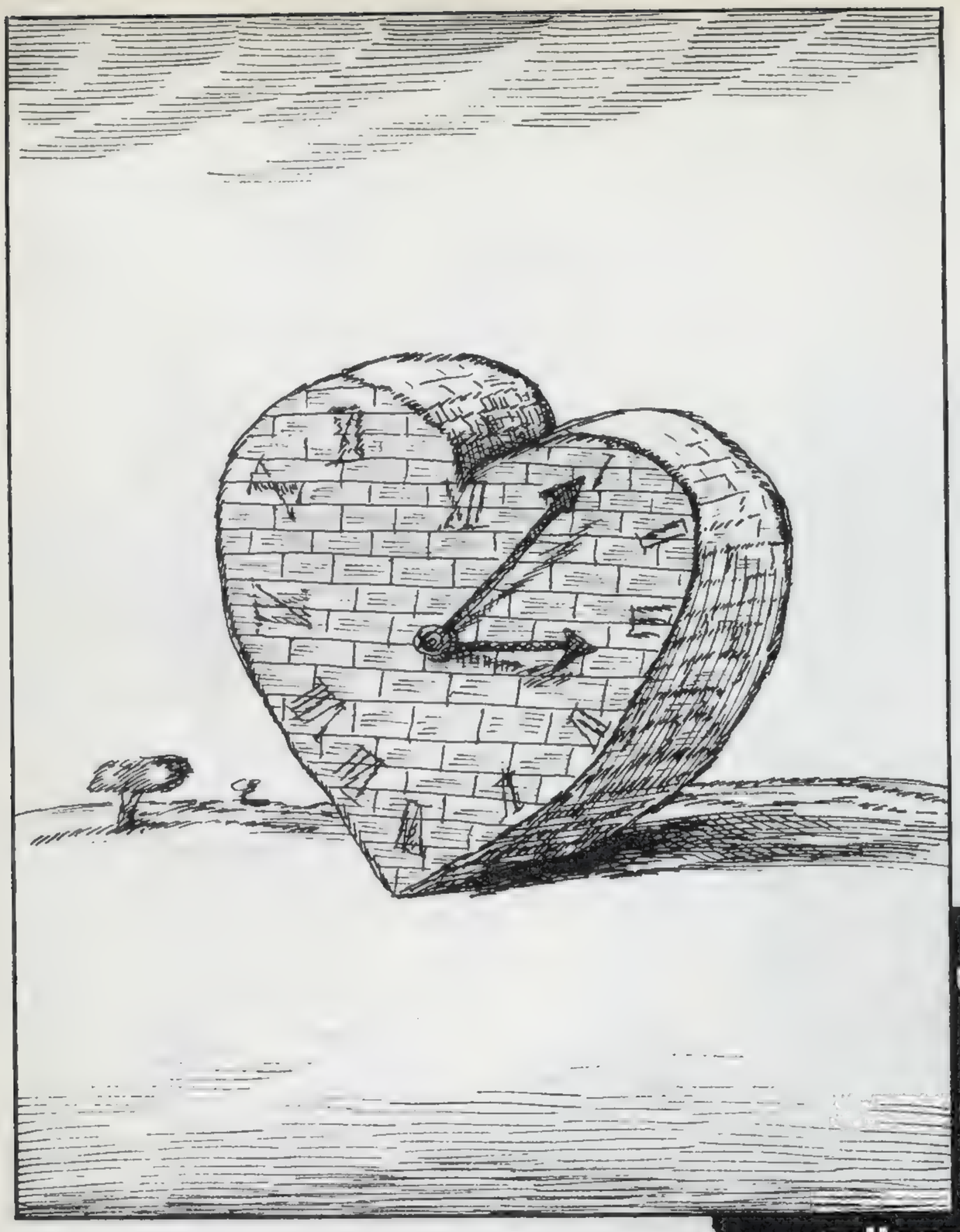
For the last twenty years, the national divorce rate has risen several percentage points each year, the marriage rate fluctuates only a little. Now, four out of ten marriages end in divorce.



sex happens, love often ensues"

IS THIS A "TREND"?

Giving the old phrase "brown study" a new connotation, a Brown University report on women in a coeducational versus a single-sex environment in 1978 spawned a 1981 front-page story in The New York Times based on one fragment of the study that asked coeds how they felt about a mother's working when her children were very young. Among these women at six colleges in the Northeast, 27 percent thought mothers should not work at all when their children were between two and five years old; 50 percent thought such mothers could work part-time; and 16 percent said full-time work was all right. These statistics were interpreted by The Times as indicating a shift toward homemaking and a rejection of the feminist emphasis on careers, and the paper added its own student interviews. The Brown Study, like Bra Burning, has been mythologized. Far from rejecting careers, these young women wanted and expected to work but were confronting the very real problems of coordination of family and job.



Love & Work

(Continued) If the girl friend or the wife made more money than the man did, it didn't feel good. If a man told his boss that he wanted to share in the child rearing, that led the boss to believe maybe that man wasn't as committed to his work as he should be. So even though it was respectable for some women to take advantage of the new alternatives to child care, the same kind of dignity and respect were not available to men who would opt for sharing child rearing or household responsibilities.

Ms. Newman: I think men have a much more difficult time in their psychological development than women do. Take a little boy, who is the little boy to his big mother; he has to develop from that little boy to the big man. The woman, who is the little girl to both of her parents, has a choice, as she grows up, to remain a little woman; it's almost all right, in our society. But a boy is supposed to grow up to be a big man.

Women do not expect men to be human, very often. They don't expect men to have feelings, just as women have feelings.

Ms. Pauley: I can cite a specific example of something that is new. I know a doctor who has a clinic in upstate New York. For a generation, the clinic has needed help but he couldn't get anybody to come. Now he has found a family of two doctors. She's an M.D. and so is he.

Well they do have young children now, so he is working four days a week at the clinic as the doctor; and she works the fifth, so that she can retain some of her medical skills while still concentrating on being at home. He, on the other hand, is still playing his role of doctor, but is also able to be a very active parent.

Now this is a very happy development for the original doctor, except that these young doctors who are now willing to make this decision to live up where the air is clean and the water is pure have also scaled down their medical aspirations to the degree that they now want nine weeks off every year to be with the children.

So that men like this young doctor, like many women today, are making a tacit concession to a little less careerwise to take a little more at home. And maybe that is a feminine idea that's now part of the male psyche in the professional world.

Ms. Norton: There has been the most extraordinary leadership in the past generation molding, remolding the American woman and, in the real sense, the woman around the world. There has been almost no leadership doing the same thing for men. And I believe that there is a kind of unspoken crisis here, when one of the great partners of the world has been remade in one generation and the other gets no help.

The resocialization of women is well ahead of the resocialization of men. Women have changed their ideas about living more, except for those men who have been prodded by women, who have tried to take their cues from the changing society.

The fact is, that as we look at the old-fashioned family with a housewife on the one hand and the male breadwinner on the other, there was a kind of balance and ease there. For a long time, a lot of people accepted that as functional. We now have gone by the board, but not because it didn't work—it worked very well. There was, for many families, something less than the tension that surrounds the much more bountiful lives of today.

It was a period of division of labor. If you are going to change the division of labor, so that it is no longer defined very clearly and everybody can do everything—and that is what we have today, everybody can and should do everything—then you've got to be very thoughtful about how you work it out. The fact is that you've remade women but not men; therefore you have not remade marriage. What needs to be remade is the partnership. The partners are not now in balance and in sync.

Miss Mirabella: There's something I'd like to suggest perhaps does count: age, where everyone is at this moment.

Ms. Newman: No, no no; it doesn't have anything to do with age. It has to do with the kind of person you are. You are a person who says: This is what I have to do, and I'm going to do it. There is no other way out.

I think we have to resocialize—change—people, both men and women. Women don't know enough about themselves. I have such a strong sense of women's not being on their own side, of women's admiring men to such an extent that women are the people who put men in the position they are in. We don't see ourselves as equals; we see the men in our lives as being—and I say we, though I don't

Following up on Matina Horner's 1965 study on fear of success among college women, Lois Hoffman found that, in 1974, those women who had shown the greatest fear of success were more likely to be married, to be mothers, and much more likely to become pregnant when they saw their own careers drawing ahead of those of the men in their lives.

Drawings by Eugene Mihaesco

really mean myself; I feel I've gotten past this in some way—more important.

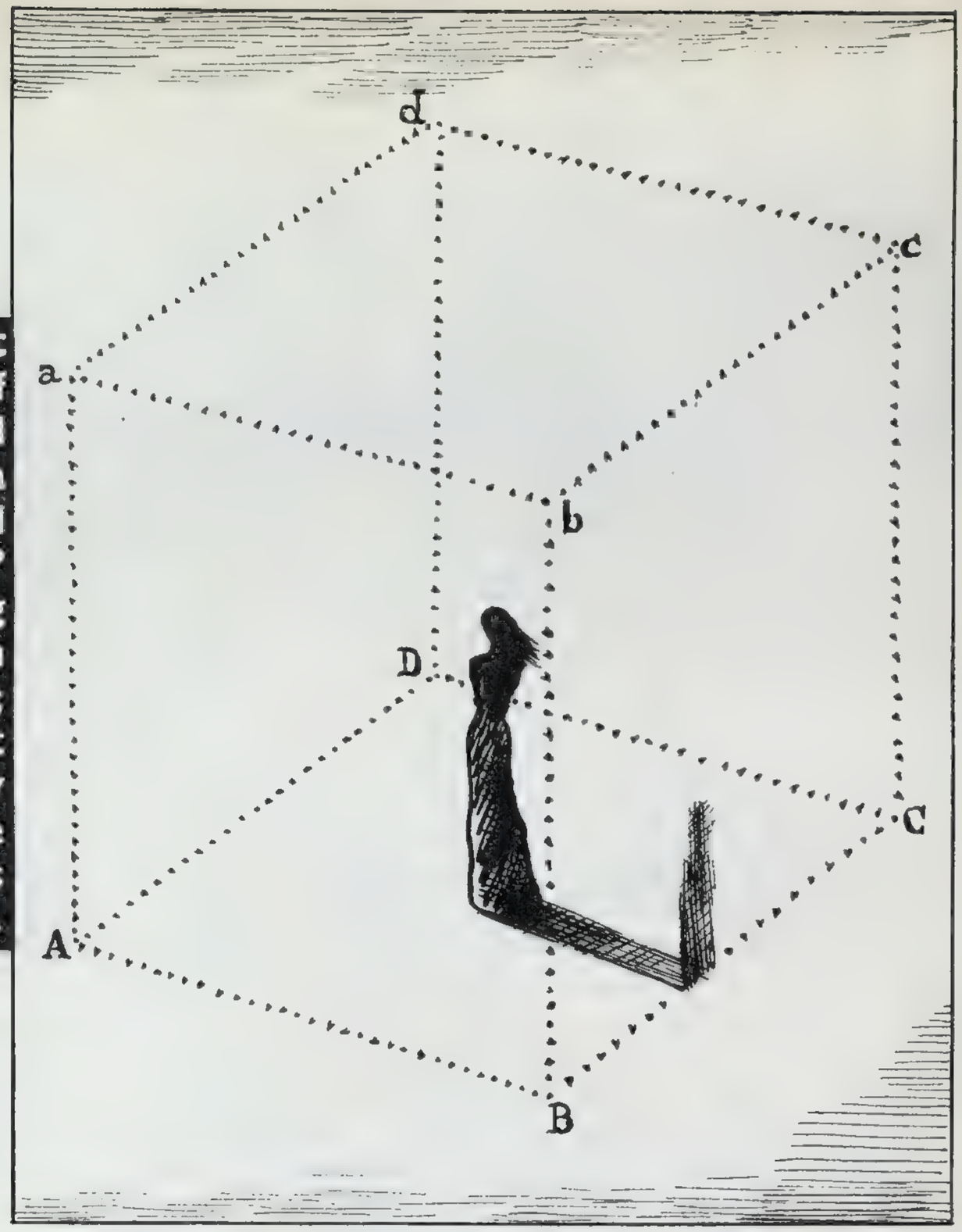
Men are people, just as women are people. I think there has to be more understanding of ourselves. My question is, how do women go about really putting men in the place they should be in, which is as equals? We don't see men as equals. And, until we do, how can we have any hope of giving ourselves all the things that we need to give ourselves?

What I see in my practice is women who are afraid of men. Now, if women are afraid of men, what good does it do to try to resocialize men? What about all these women?

Dr. Horner: Men and women have not been equally socialized for a world that has changed so quickly. I heard one young male student say, "Look, the traditional way, from all the psychology and sociology books, tells you that you learn by observing your parents how to be a partner, how to be a parent, and how it all works; but those models are no good anymore for the expectations of today's world."

Nobody could ask the pilot of the old propeller planes to teach the pilots of the jet planes how to fly them; so we really have to think very hard about how people are going to know what the cost/benefit ratio is of choosing any of the range of combinations. I think men and women have to be sensitive to each other's needs and to the *(Continued on page 238)*

Eighty-eight percent of men queried said a husband should "help" his working wife with housework; 54 percent said they would share chores equally.



"Give to each other..."

NEW GENERATION SPEAKS: *Young single women on Vogue's staff talk about love and work*

A child is so much more of a gift than a career. I'm glad I'm in this fast-paced working world now, but it won't always be this way. Maybe our generation, ironically, will have to be the ones to make the mother a respected entity again, to say that "having it all" means a little less career, a little more home life. We have to learn to live with that, not to be defensive about working part-time, like so many women in their thirties are. How can you say that a child is not a million times more wonderful than some article in a magazine once-a-month?" —*Linda Wells*

I think that one thing a lot of people don't realize is that a lot of men in their twenties are very willing to clean the house; sharing a load is not a burden, it's very naturally a mutual, fifty/fifty deal. That may be an elite group of men, intellectually, financially, whatever; but, unless you have a revolution, changes start with small things like that.

"One problem for us is that we can't afford enough space in an apartment to have 'a room of our own'—privacy. We work with people all day, then come home to a cramped space. Neither man nor woman living together can deal with each other as well as they'd like if they don't have anywhere to go to be by themselves. Also, we can't generally afford treats, like going out to dinner, having a laundry service, that older couples can to make their time together more relaxed.

"Sex is a big issue. When you're in your twenties, especially as a woman, sex is still something slightly mysterious—our sex needs may be different from our partners'. We don't have the time and energy during the week to work on developing a satisfactory sex life; it puts a lot of pressure on the weekend. Many of us are used to casual sex, at college or dating, and when we get into a long-term relationship with someone and get into an exhausting new working regimen at the same time, something falls by the wayside." —*Deborah M. Dow*

Women claim that they want equal rights, equal respect, equal willingness to share domestic duties from their men. To win respect and the willingness to share domestic duties, women must be equally responsible for aspects of living together that are traditionally in the man's domain. Examples: balancing the checkbook, repairing broken furniture, mowing the lawn, finding the right stocks to invest in. You don't get respect because you want it; you get respect because you earn it by being competent, intelligent, trustworthy, flexible, and generous.

"The bedroom is where much of a couple's communication, fantasy, nurturing, planning, and just plain fun takes place. And considering how much time people spend not-at-home, hours spent in bed make up a significant portion of the time a woman spends with her husband or lover. A lot of a person's self-confidence comes from her or his sexuality. Sex adds excitement to life. It relieves tension, provides intimacy and comfort, and presents a person with direct rewards for taking charge of her desires and expressing them effectively and constructively. The lack of a satisfying sex life is a drain on self-confidence." —*Marion A. Asnes*

VOGUE'S FIFTH AMERICAN WOMAN SYMPOSIUM—THE SIX PANELISTS . . .

OVE & WORK & LOVE & WORK & LOVE & WO

AVODAH OFFIT, M.D. ... the unlikely sex therapist/psychiatrist—wry, literate, frail-seeming...from family with an extraordinary tradition of women's working...

. . . "My great-grandmother ran a barrel and luggage factory, my grandmother raised six children and started a hotel. . . ." Born in New York, 1931, Avodah Komito attempted to defy tradition by eloping at nineteen with Sidney Offit . . . played young-matron in the 'fifties—"I learned to make sauces"—and raised two sons. . . . "One day I caught myself cleaning tile grout with a toothbrush and said, 'This is ridiculous—if I'm going to be obsessive, I'll be it for the good of mankind' " . . . at twenty-eight, she started pre-med courses at night. Sidney, a freelance writer (now, also, a teacher, political commentator), was a constant presence for the children. "I owe him a great debt." . . . Med school was trickier. The Offits had domestic help but still—"I'd get the children to bed and start studying by 10:00 P.M." There was the evening she didn't know what exam she'd be taking in the morning . . . Sidney, cooped up all day, wanted out at night. "I said, 'Look, find whatever you need to make yourself happy—I'll be back when I'm finished.' " . . . By the time she finished, "He identified with me, and was proud of me . . . I don't have more energy than most people, but maybe I push myself harder." . . . A ballet student in high school—she even made it to being an extra in the Ballet Russe de Monte Carlo—"I was accustomed to being tired" . . . discipline comes naturally. "I'm the kind of person who starts swimming for relaxation and ends up a Senior Lifesaver."

MATINA HORNER ... president of Radcliffe College, appointed, astonishingly, at age thirty-two ... clinical psychologist ... clued us in to "fear of success"...

. . . Born Matina Souretis, 1939, oldest of three children "doted on" by Greek immigrant parents in Boston: "There was a great deal of sacrifice. There was also the idea that all things were possible, that education was critically important, that not to try was considerably worse than failing." . . . A.B., cum laude, Bryn Mawr, '61 . . . married physicist Joseph Horner, 1961 . . . M.S., Ph. D., U. Michigan. . . . "I went to graduate school more in pursuit of answers to questions I had than in pursuit of a career." . . . Three children—Tia, John, Christopher—each born (with scientific precision) two years apart. . . "My husband and I were both graduate students and could arrange our time in a wonderful kind of way. When you have that flexibility in your schedules, you can both share in the parenting, in the housecleaning, as well as in your work" . . . assumed teaching positions at U. Michigan at Ann Arbor—where she did her best-known research, a study of women's fear of success—and at Harvard . . . Radcliffe presidency, begun 1972 . . . "It's the same kind of responsibility as parenting. Constant. They're both full-time commitments—you have to evaluate, from moment to moment, which one takes precedence." . . . "What is important," says Matina Horner, "is to keep learning, to enjoy challenge, and to tolerate ambiguity. In the end, there are no certain answers."

ELEANOR HOLMES NORTON ... lawyer, powerhouse advocate of human rights, initiated the landmark case of women vs. *Newsweek*—"a wonderful experience"

. . . Born in Washington, DC, 1937 . . . eldest of three daughters of a lawyer and a teacher, raised with such a surfeit of praise and expectation of achievement that "it took me a long time to realize that defeat was an option." . . . Antioch College, B.A.; from Yale, her law degree and an M.A. in American Studies . . . At twenty-seven, married lawyer Edward Norton—"a marriage of two strong, demanding people" . . . two children, Katherine, ten, born with Down's syndrome, and John, eight. "We feel fortunate to be Katherine's parents. She's one of the delights of the world, infinitely loving." . . . A natural fighter: "I live for the struggle and not the goal" . . . managed to "have it all," she says, only thanks to "very special circumstances." For child-care, a mother-in-law who was "a superior moral being." . . . for supportiveness, "a husband who definitely wanted a wife with a career." . . . Her career—N.Y. City's Commissioner of Human Rights, then Chair of Carter's Equal Employment Opportunity Commission . . . now writing an evaluation of discrimination remedies under a grant from The Urban Institute, a Washington, DC, think-tank . . . "I'm a frustrated writer." . . . Weekends are reserved for family. She does her playing ("I'm better at work than at play") with the children. . . . Re: her future in politics—"I've decided against it. It's a ragtear life and it's difficult for people in it to be thoughtful. There are other ways to discharge one's duties."

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JANE PAULEY ... at thirty, a five-year veteran at one of the most visible – and most sought-after – jobs in America: co-host of NBC's *Today* show...

. . . now, also, principal writer/reporter of the Sunday edition of *NBC Nightly News*. . . . Born 1950, in Indianapolis . . . B.A., 1971 (a term early) from Indiana University . . . "I looked at my future after college as a black hole" . . . hired as a reporter for WISH-TV, Indianapolis, 1972 . . . 1975, co-anchor of nightly news at WMAQ, Chicago . . . "When you're in your early twenties, you feel free to say 'I probably won't have children,' knowing that the word 'probably' covers the eventuality that you might change your mind." . . . At twenty-six, chosen (after a much-publicized search) to replace Barbara Walters on NBC-TV's *Today*. Reported (not verified) salary: $300,000 . . . "I moved from Chicago to New York on one week's notice. If there had been a husband and children, something would have cracked" . . . married, June 1980, to Pulitzer-prize-winning *Doonesbury* creator/cartoonist Garry Trudeau . . . he, like Jane, has a reported penchant for work, privacy, and fast food . . . non-"social": "To a degree, it's enforced by the hours I work—early—and the hours Garry works—long." . . . "If I have children," says Jane Pauley, "it's not going to be because the job isn't satisfying enough. It's terrific and I crave it and need it and like it and enjoy it thoroughly. But I still think there's need for expression of another part of me that doesn't get touched by what I do at NBC."

MILDRED NEWMAN ... the psychologist/psychoanalyst who urged millions to be nice to themselves in her best-selling *How To Be Your Own Best Friend*...

. . . coauthored with her husband of nineteen years, psychologist Bernard Berkowitz, Ph.D. . . . Born Mildred Rubenstein in New York City, 1920 . . . daughter of a man convinced he had the best of everything—the most beautiful wife and a middle child who was the smartest little girl in the world. . . . Educated at New York City's Hunter College—B.A., M.A. . . was graduated from a N.Y. analytical training program . . . studied with the late Dr. Theodore Reik, one of Freud's illustrious students . . . "I had, and have, a great need to help people to feel better about themselves. I think I found a perfect way to do that." . . . Married her first husband at twenty, while still in college . . . worked odd jobs to pay for classes, and eventually, for a nursemaid for her daughter (now a sociologist) and son (now a psychologist). . . . During the week, Newman's mother helped out at home, and "On weekends, I gave the kids a solid amount of time. . . . I've always thought there's time to have a good time." . . . At forty, she and her husband divorced . . . two years later, she married Bernard Berkowitz. They've meshed into a team, running separate practices, coleading analytic therapy groups . . . three books to their credit—they write together on their vacations—and two more in the works. . . . Newman on her own is writing a suspense novel, is also a training analyst. . . . "I've always wanted to do *more*. If you're in the process of doing something, there's no end to how much more you can do."

BEVERLY SILLS ... general director now of the New York City Opera ... one of the greatest – and highest paid—opera singers of our, or any, time...

. . . Born Belle Silverman, 1929 . . . first performed, at age three, in a beautiful-baby contest . . . in 1955, debuted with the New York City Opera company . . . 1956, married Peter Bulkeley Greenough, columnist and part-owner of Cleveland's *The Plain Dealer* . . . "When I married Peter, I planned to raise my family and have singing as a sideline. If success came, it came" . . . "I thought I had it all." . . . Daughter Meredith (Muffy) born 1959 with hearing impairment; son Peter, Jr. (Bucky) born 1961, severely handicapped . . . "My career came to me as an escape from my problems" . . . since 1972, as national chairman of the March of Dimes Mothers March on Birth Defects, Miss Sills has helped raise over $70 million. . . . In 1966, superstardom—as "Cleopatra," in *Julius Caesar*. . . . "People like me soothe our consciences by saying it's the quality of time we spend with another person—not the quantity—that counts. It's not really true. A child's knowledge that Mama is there is really more reassuring than 'This is the day when Mama comes home.' " . . . October 1980: her farewell performance at the New York State Theater. Final note: G natural. . . . "There's something very special," says Beverly Sills, "about giving over a portion of your life to somebody else—whether it's to a husband or to a child. I'm not sure that a career ever replaces that kind of fulfillment."

Dominique Nabokov

PEOPLE ARE
talking about...

After *Kramer vs. Kramer* and *Ordinary People* comes Alan Alda's *The Four Seasons*, a movie that manages to be both excruciatingly true and healingly funny. Like the two Oscar-sweeping films of 1979 and 1980, *The Four Seasons* is a close-up view of America's private life, of its at-home dramas. A serious comedy of manners, Alda's movie—he wrote it, directed it, acts in it—goes to the heart of adult friendships, good marriages, the shock of other people's divorces, the American way of intimacy....

Photos, Arlene Alda; photo above: from her book *On Set*, published by Fireside/Simon & Schuster

Above: Scene from three marriages: a group friendship baptized, in "The Four Seasons," by a jump in a lake. From the left: Len Cariou, Alda, Carol Burnett, Sandy Dennis, Rita Moreno, Jack Weston

ALAN ALDA *and the*

American way of intimacy

BY AMY GROSS

In *The Four Seasons*, Alan Alda plays a man who is very like the Alan Alda we all imagine we know, a man many women regard as the very ideal of the modern American husband. Tall, dark, strong, and talkative, able to confront naked emotions armed only with a wisecrack, this screen Alda likes to get to the heart of things. In fact, he's compelled to get to the heart of things. He's hopeful, genuine, the ultimately intimate American.

Now Americans are said to be naïve, lacking irony; but perhaps it is only that we believe in perfectibility, in our (under God) given power to improve and grow. Show us a frontier and we'll clear it. In the last decade, the most alluring frontier, for many, has been our own minds and personalities. With American finesse and a proliferating arsenal of techniques, we have gone about exploring our own mechanisms, probing the dark of ourselves, and—some would say—plundering our own privacy.

We have always believed in frankness, in plain-spokenness, in full disclosure (play those tapes! publish that bomb blueprint!). When two Americans fall in love, they tell one another *everything*. When two Americans meet at a bus stop, they tell one another *everything*. *Mystère* is not for us. Honesty is our intimacy.

In *The Four Seasons*, Alan Alda, the director and writer, studies with level-eyed compassion ordinary people who are both savoring and wrestling with various kinds of intimacy—three couples becoming close friends as they vacation together through the four seasons of a year.

They struggle especially with that poignant interpersonal paradox—once you really get to know someone, how do you stand him? In Alda's words, vented by Rita Moreno's character, Claudia—a zesty artist whose anti-psychological explanation for everything she does is that she's Italian—"If you let people get close enough, who *isn't* a pain in the ass?"

And they worry about that demon, divorce, the bogeyman who'll get you if you don't watch out and, maybe, even if you do. In Spring, on the first vacation, the friends celebrate the twentieth wedding anniversary of Nick (Len Cariou) and Anne (Sandy Dennis). There's a toast "to what bonds us and makes us huddle against the cold winds of divorce" and "to whatever threads our marriages hang by . . . let them be strong."

The toast is so sincere it makes you cringe; it's like biting into sugar. That's Alda's Jack for you—Therapeutic Man, Mr. Sincere. Sincerity—the nude feeling, unmasked of irony—is both tempting and repellent. There's the urge to touch bottom with the truth, and there's the shame of humorlessness, of caring.

Sincerity is also, in Jack's case, a way of controlling every awful situation. We all know this man. He can't leave a psychological stone unturned. He must name the emotion in the psyche as department stores used to identify the perfume in the air.

"Why are we all pretending this isn't embarrassing?" he asks on another vacation during an agony of embarrassment. The group has just run smack into Anne—now separated from Nick, who happens to be standing there with his new cookie (a very very young, very very blond stewardess who looks like a dingbat but is your basic dream of a girl).

"Why don't we just say how we feel?" adds Jack helpfully.

"I feel like I wish you would sort of shut up," Anne says unevenly, her lower lip hinged on quiver (Sandy Dennis is used wonderfully: her tremulous feistiness, her *(Continued on page 247)*

PEOPLE ARE
talking about...

TV SEX-THE NEW

FORMULA...

BY JAMES WOLCOTT

A few trifling months ago, social critic Midge Decter was holding forth on a local New York gab-show about the glum droopiness of so many of today's young men. She explained that, when young men visited her home to pay calls on her daughters, they tended to slump on the sofa while the girls shot through the room, abuzz with restless energy. She blamed the young men's timid lethargy on feminism, which (she argued) has left them so muddled and defensive about their masculine roles that they now trickle through the cracks of the sofa like rills of spilled wine. Whether one agrees or disagrees with Decter's contention that feminism has turned men into morose puddles (I don't, at least not entirely), the evidence on high-gloss prime-time soaps like *Dallas, Dynasty,* and *Flamingo Road* is that today's men—even briefcase-toting, on-the-go execs—seem to have had the stuffing knocked out of them. The gleam is gone from their eyes as the women around them purr and buzz, sleek engines of erotic intrigue.

Perhaps the most conspicuous poop-out is Patrick Duffy's Bobby Ewing on *Dallas.* Duffy, who used to do a mean dog-paddle as the gilled *(Continued)*

Left: The belles of "Dallas"—Far left, Linda Gray is the erotic mess Sue Ellen—a former "Miss Texas" with a weakness for whiskey and men's affections. Near left, Victoria Principal's Pam—whose hush-puppy charm and soulful smile bravely mask the shame and pain of her slowly unraveling family past. Right: Real-life Linda Gray. Hair, Maury Hopson; makeup, Alberto Fava.

Or, "Not tonight, honey," he said

Helmut Newton

PEOPLE ARE talking about...

(Continued) mutant on *Man from Atlantis*, is a tall, handsome, strappingly fit specimen—not the sort of person you'd dismiss as a twinkie. But, on *Dallas*, he spends most of his time in an impotent sulk, unable to heave from his shoulders the responsibilities of being a Ewing. Sprawled on the bed, head buried in briefs and memos, Bobby doesn't seem to register that wife Pam (Victoria Principal) is in the background, eating him up with her eager-sultry eyes. The conversation usually goes something like this:

Pam: Bobby, coming to bed soon? It's been months since we've been . . . close.

Bobby: *(not looking up):* Sorry, honey, this report's due tomorrow morning.

Pam: But, Bobby—

Bobby: Honey, *please.* I'll make this up to you later, promise.

Disappointed again, an indignant Pam folds her arms as wisps of steam escape from her nostrils.

On *Dallas*, even Linda Gray's Sue Ellen often spends her evenings fuming in the sack. Despite his crafty energy, J.R. flees from casual contact; he usually engages in sex when there's a business angle to it—he's a functional fornicator.

Pam and Sue Ellen aren't the only frustrated vixens on prime time. *Flamingo Road,* set in the Florida muck, is a soap populated by drawling men who dab at their damp foreheads with handkerchiefs as their plump pots threaten to pop their vest buttons. Weaving his way through *(Continued on page 246)*

Left: From the show that first made television sexy—"Charlie's Angels"—Charlie's newest, sexiest angel, Tanya Roberts. Photographed at the Garfield House, California. Hair, Maury Hopson; makeup, Alberto Fava. For details, see next to last pages.

Right: "Dallas" women on the range. Near right, Susan Howard's Donna—long, lean, a cool new presence in the Texas heat. Far right, the littlest Ewing—Charlene Tilton's "Lucy"—a baby doll with an eye for cowboys, an allowance the size of Texas.

Men on TV—"The gleam is gone from their eyes as the women around them purr and buzz, sleek engines of erotic intrigue. . ."

Helmut Newton

Taking a break from the routines of everyday life—"getting away from it all"—means different things to different people. But it always has as much to do with adopting another rhythm for one's days as it has to do with changing locations.

For Anne and Deane Johnson, visits four times a year to their three-thousand-acre cattle ranch in Colorado give them their change of pace from busy Los Angeles lives. (Anne is Christie's Auction House West Coast agent, specializing in nineteenth-century French art and sculpture and other works of *(Continued)*

A western ROMANCE

Anne and Deane Johnson's ranch—rugged natural beauty,

"I'd be happy just sitting on the chaise longue and staring at the views all day," said one friend about Anne Johnson's bedroom, *upper right.* "There are meadows bordered by foothills, the snow-capped San Juan range beyond (close-up, *right*). The coziness inside comes from the warmth and closeness of the Johnsons, their house's happy assemblage of adornments: Colfax and Fowler chintz at the windows, Pratesi sheets and pillows, a Dhurrie rug. An Italian table doubles as a desk; and over a side table hangs a painting by Aaron Shikler.
Above: Anne Johnson watches Deane ride Rocky, his registered quarter horse. Says Anne: "When Deane is out working with the men, he looks as though he had been born up here."

Karen Radkai

peace and privacy for two—a retreat from big-city lives

Wide verdant meadows dotted with cattle, ringed

Karen Radkai

A WESTERN ROMANCE

(Continued) art, Deane is managing partner of a Los Angeles law firm.) The rough, ragged wind-sweep of the Rocky Mountains and vast meadowlands dotted with cattle are a far cry from the sprawling urban grid, the grand Bel Air house of their other lives. Their ranch, as it turns out, is a perfect retreat.

"I'm an Easterner and I never thought, before we bought the ranch, that I could enjoy living on one. It came as a shock to me that I did," Anne says. The reason that she does? It's all about love. "All Deane's life he's dreamed of some day owning a cattle ranch. He's happier here than anywhere else. With all the pressure he's under at home, this is so great for him. And it's where we can be together—without intrusions."

In the midst of a rugged and hardily beautiful *(Continued on page 244)*

his house is a lot more informal than any other I've done—and I love it best of all," Anne says. Part of the warmth and relaxed feeling in the dining room, *left,* comes from the wonderful mix of antiques from many countries: hand-blown Irish glass and dishes by Simon Pierce on the Early American dining table, the English Windsor chairs, the fireplace outlined in eighteenth-century Delft tiles, with a mantel like those in French peasant farmhouses, covered with elaborate hand-quilted cloth. In the sitting room (up the steps), Currier and Ives prints, a Sheril Godike painting of a Spanish bull over a Pennsylvania Dutch fireplace found in New York. Among the brasses the Johnsons have collected, their prize is an eighteenth-century plate warmer. *Below:* Anne with Deane in her Christmas present from him: a custom-made, brass-trimmed horsecart, with leather seats and air-filled tires, pulled by ponies that are half Welsh, half quarter horse. View, *below left,* looking west, includes much-loved Log Hill, a mountain bordered by a stand of lacy aspen trees.

with magnificent mountains

Like soaring giants—the jagged peaks of the lofty San Juan range

A WESTERN ROMANCE

The kitchen, *left:* brightened by hand-painted Portuguese tiles, is a dream for any dedicated cook to work in. Here, Deane Johnson prepares French specialties—"He's a gourmet cook," Anne says proudly, "and I'm his kitchen helper." There's a built-in Chinese wok and a grill; center island provides plenty of work space. On the left, Irish pine dresser holds antique pewter collection and carefully collected ironstone plates. Drama through the window, in photo *below left:* peaks of San Juan range's northeast side. *Below:* Deane hugging Anne outside the kitchen door.

Karen Radkai

Creamy or clear, these are the most delectable of all hot-weather soups. From top to bottom: an aromatic blend of ripe tomatoes and chicken, scallion and radish—the first soup of summer, plus basil consommé—a fragrant Kafka original. All pottery bowls made by Claudia Shwide.

Susan Wood

The essence of summer's ripeness and bounty, light, easy to make from these delectable new recipes

Summer Soups

BY BARBARA KAFKA

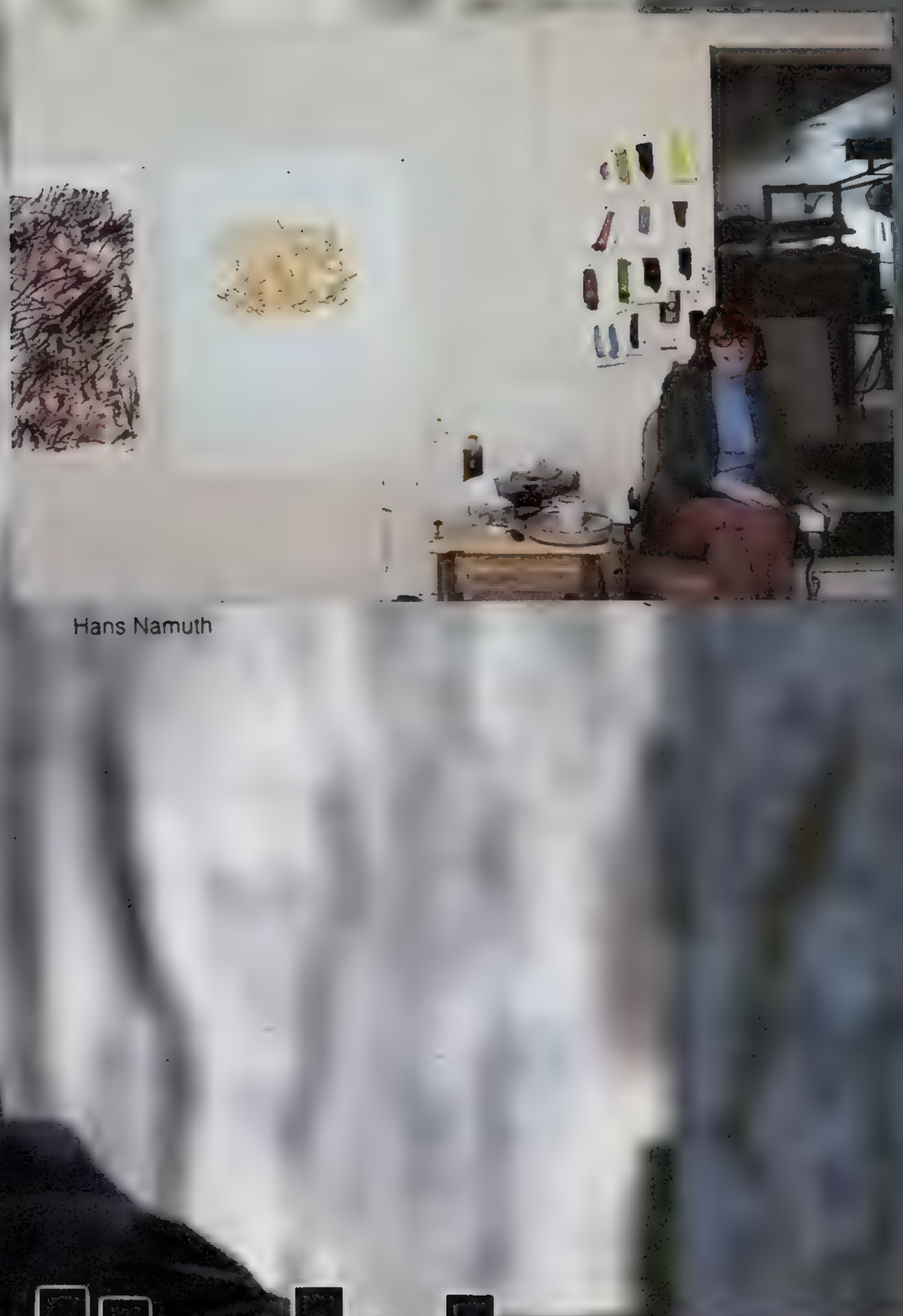
A soup in summer," you may ask, "isn't it too hot and heavy?" Certainly not. It's not just that the gardens and farm stands are laden with positively oozing colors and tastes but also that soups fit so well with the need for lighter summer eating. Cold soups and jellied soups, of course; but also a special soup with a dazzlingly fresh salad, some fruit and cheese, along with a simple wine such as Chenin Blanc, will often constitute a dinner and will certainly make a perfect lunch.

As to cooking, simmering is one of those merciful procedures that free us from the kitchen as the bubbles lazily rise and break unattended. Also, summer soups are better with lighter stocks and broths that will not overwhelm the vegetables, and take less time to make. A light chicken broth—even canned—will serve perfectly. For a spectacular innovation that tastes fabulous, will be adored by vegetarians, and is even thrifty (it uses the flavorful basil stems that are usually tossed out), I have invented a basil consommé that can be substituted for the stock in the Minestrone, the Peapod Soup, and a Thin Summer Potage. (It will be a little too assertive for the other soups.) These light soups can almost always be garnished with their ingredient herbs and accompanied by unusual breads. *(Turn to page 74 for recipes)*

The landscape of

PEOPLE ARE
talking about...

Adding American vigor to French tradition, a woman paints her private vision: wild internal energy, under control



Hans Namuth

Joan Mitchell is on a visit to New York. This time she is staying away from France, where she has lived since 1955, longer than usual because she is working on a suite of lithographs. Master printer Ken Tyler has persuaded Mitchell that she can translate her painterly vision into a print medium, and their collaboration is clearly a triumph for both. Mitchell is a painstaking and careful worker. No snap decision. She works on her lithographs as she paints, revising, considering, criticizing the work in a process that takes place over time.

"Ken," she says, "I want to try a color like the color of dying sunflowers." Her instructions are precise but not literal. What she has in mind is a sensation, not an object or even a place.

If you ask Joan Mitchell why she chose to remain in France when her male colleagues, many of whom had studied in Paris under the G.I. Bill, returned to New York, she says her reasons were personal, not art reasons. Does she feel closer to a tradition of French painting than to American art? Not really. For all her love of the French countryside and of the paintings in the Louvre and the other museums of Paris, she remains a definitively New York School painter. Mitchell's subjects are light, color, and their interaction in a painterly field—in other words, the essential Impressionist content—but the large-scale, energetic physical gesture and romantic sensibility mark her as an unmistakably *(Continued on page 245)*

Paris-based American artist Joan Mitchell, far left, and, inset, at Tyler Graphics in Bedford, New York, with lithographic-ink samples from which to choose colors for her prints. Joan Mitchell's father was a doctor; her mother, a poet who encouraged her Chicago-born daughter's interest in art. After two years at Smith College, Mitchell left for the Art Institute of Chicago, where she won a prize to study in Paris in 1949. Returning to New York, she joined the Abstract Expressionists, exhibited in the historic 1951 Ninth Street Show. In 1955, she returned to France.

BY BARBARA ROSE

light *Joan Mitchell*

Joan Mitchell, above, and, left, her oil-on-canvas painting "Two Sunflowers," 1980; courtesy Xavier Fourcade gallery, New York City.

Hans Namuth

The good word on summer

AND THE GOOD NEWS: CLOTHES THAT DELIVER EVERYTHING YOU WANT RIGHT NOW . . . Everything you always want when it's hot—coolness, ease, a very uncomplicated kind of prettiness. On these eight pages, this summer's best examples, all of which turn on wonderful new color—soft, unexpected, irresistible—and on softer, looser shapes—a signal of changes ahead . . . all of which provide a very real delight in keeping with the mood of the season. For openers, right, the perfect summer dress—Zandra Rhodes's wrapped-and-ruffled silk crepe de Chine print—bare, breezy, full of flirt. For Jack Mcqueen. About $170. Bloomingdale's; Rich's; John Baldwin; Pogue's, Cincinnati; Marshall Field's; Macy's, San Francisco. These eight pages: makeup, Alberto Fava. Hair here, by John Sahag. Additional stores and details, last pages.

THE GOOD WORD ON SUMMER

COLOR THAT'S PURE TEMPTATION AND

A NEW SOFTER SHAPE THAT'S

REALLY SOMETHING TO WATCH! *Everything about this look is instantly engaging from the lilac color—in silk jacquard—to the unmistakable sense of ease: in a new sliding-on-the-body dolman-sleeve blouse . . . and in new pants—pleated, soft and full at the top, narrowing down the leg. From Beene Bag. Blouse, about $140; pants, about $178. Mid-August at Bonwit Teller, NYC; Nan Duskin; Montaldo's; The Twenty-Four Collection, Miami; Neiman-Marcus. Hair, Stephane Lempire for John Sahag. Details, last pages.*

CLOTHES WITH REAL CHARM—

IN COLOR, IN CUT . . . AND UNEXPECTED,

UNMISTAKABLE SOPHISTICATION. *What you would never expect to find in a suède jacket, above—the charm of pleats, grandly puffed sleeves; the ornamentation of gold. It's an accessory to wear over anything, any season . . . here, spare white matte rayon jersey ankle pants and short-sleeve T-top. All, from Jean Muir. Suède, Strong & Fisher. Jacket, about $1755; pants, about $450; top, about $425. Top and pants at Henri Bendel. Jacket, to order at Henri Bendel; Ultimo, Chicago. . . . More of the appealing difference that color and softness make with even the simplest summer dressing, right—a gently pleated culotte in turquoise blue, about $78, and fresh white T-top, about $60. Both, silk crêpe de Chine, from Jack Mulqueen Collections. Bergdorf Goodman; Lake Forest Sports Shop, Lake Forest IL; Bullock's. Hair, John Sahag. Fashion details, next to last pages this issue.*

Denis Piel

THE GOOD WORD ON SUMMER

A DIFFERENT, UNEXPECTED KIND OF PRETTINESS IN A BATHING SUIT. *It starts with a wonderful color, turns even further with surprising details that bring a new delight to being in a bathing suit. Now, all the appeal of an evening dress, above—in a strapless, bared maillot of hot-pink Antron/Lycra shimmered with "gold" Paisley, about $59 . . . With the matching skirt, about $170, even more appeal! From Gottex. Saks Fifth Avenue; Montaldo's; Sakowitz; I. Magnin; Liberty House of Hawaii. . . . Inset: Another delight—the flirt of a petal skirt, slipped over a strapless purple maillot. Both of nylon/Lycra by Darran Weiss Swimwear, about $52. Macy's, Herald Square; Cameo Stores, Philadelphia; The Bikini Shop, Washington, DC; Burdines, Dadeland and Galleria; Lingerique, Troy MI; My Sister's Circus, Chicago. Hair, John Sahag, Stephane Lempire for John Sahag. Details, last pages. . . . Beauty Note: The good word for your skin—Coppertone Super Shade 15 Sunblocking lotion. It provides one of the highest levels of sunburn protection available.*

Denis Piel

THE GOOD WORD ON SUMMER . . .

KHAKI, KHAKI AND...

New—most sophisticated —color in luggage. Lancel, $95.

Color to wear with khaki—a red watchband, by Hadley-Kalbé, $8. Omega watch, $325.

Even . . . an olive-drab bikini! Iridescent, piped in gold lamé. Gottex (Antron/Lycra), $46.

Safari shirt that's a dress—Ralph Lauren's, in cotton poplin. $116.

On these six pages, you see summer dressing in a word: khaki. From olive to bronze, in new fabrics, different textures. To wear with everything: khaki takes to bright colors, pastels, the new metallics. Always, classic. And now, suddenly, sophisticated

Summer standards: walking shorts, $32. Khaki/white striped blouse, $33. British Khaki by Robert Lighton.

On these six pages: Hair by Stephane Lempire for John Sahag, Sean Hoskins for Garren at The Plaza. Makeup, Wendy Whitelaw; Wesley Dunn for Garren at The Plaza.

Perry Ellis perennials: khakis to live in, $52; and a new-color oxford shirt, $56.

Guy Billout

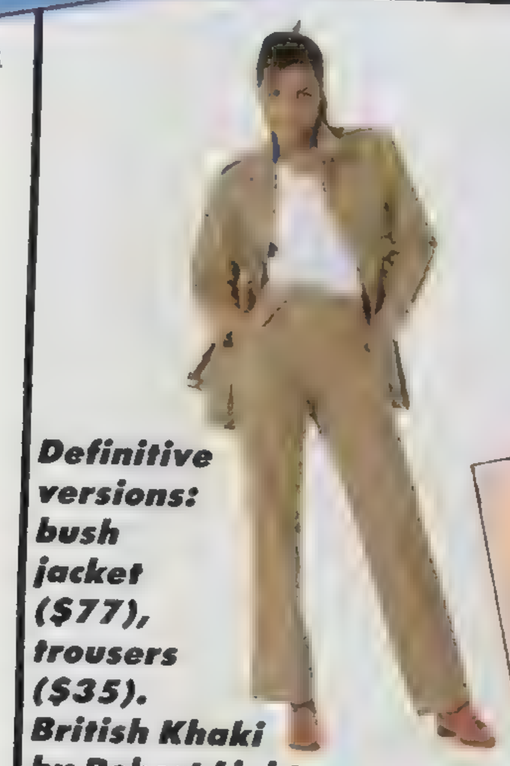
Giorgio Sant' Angelo's different pyjama—striped cotton gauze full pants ($160), no-button shirt ($120). Details, stores, last pages. All prices approximate.

Paul Amato

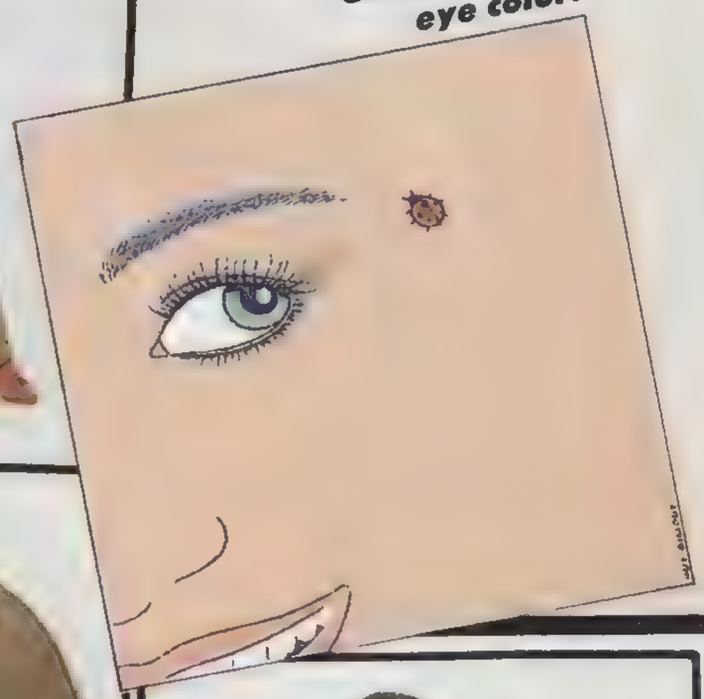
...more khaki

Guy Billout

For play—pleated cotton shorts ($34), polo shirt ($24), windbreak ($46). Merona Sport.



Definitive versions: bush jacket ($77), trousers ($35). British Khaki by Robert Lighton.



Khaki color in makeup— Frances Denney's Golden Khaki eye color.

Luggage to match— shoulder-strapped duffel ($165) and tote ($82). British Khaki by Robert Lighton.

Summer accessories: woven leather belt, from Belts by Omega, $27. Watch, British Khaki by Robert Lighton, $350.

Khaki in a clay shade— Kasper's cotton day dress, $175. For Joan Leslie.

Paul Amato

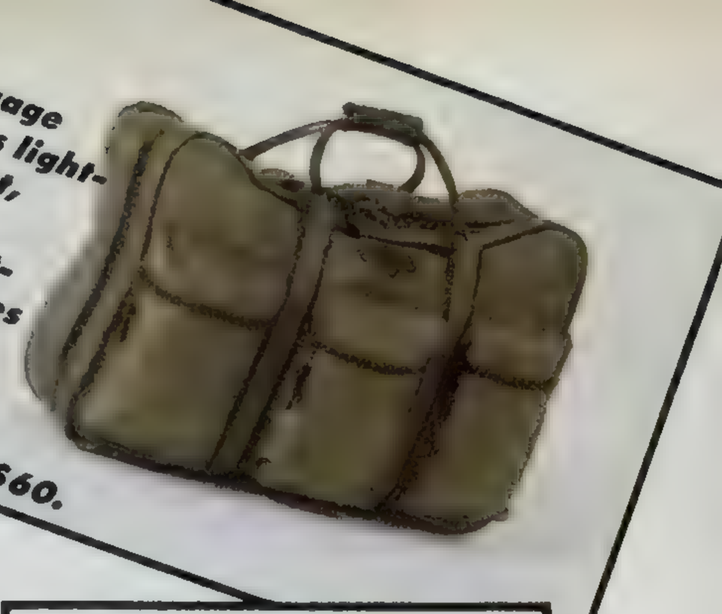
Olive drab . . . in silk crêpe de Chine! Betsy Gonzalez's boat-neck T ($65), and side-button culottes ($78).

All prices approximate. Fashion information, stores, last pages.

...more khaki

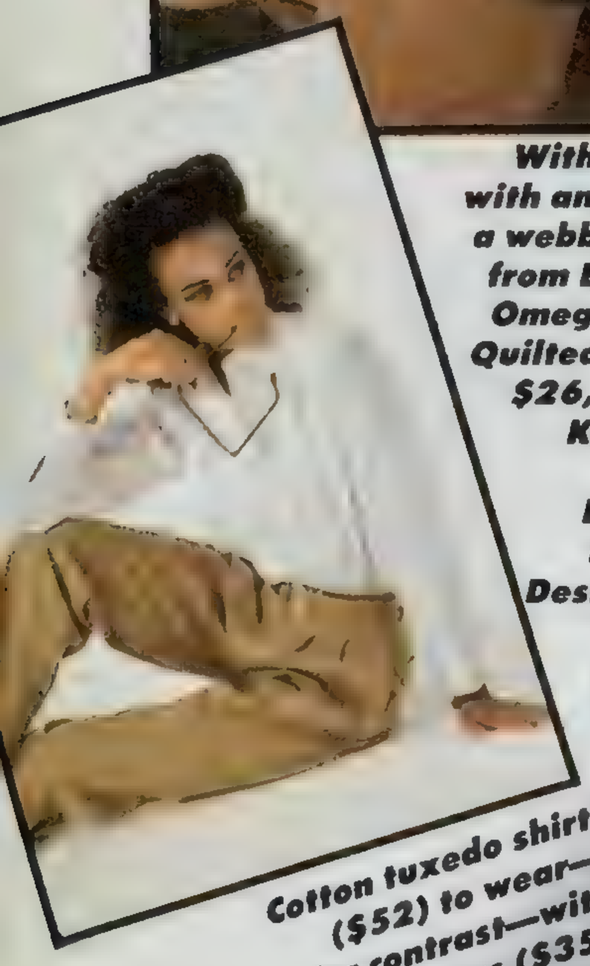
Guy Billout

Luggage that's lightweight, well thought-out—Yves Saint Laurent for Henry Rosenfeld. $60.



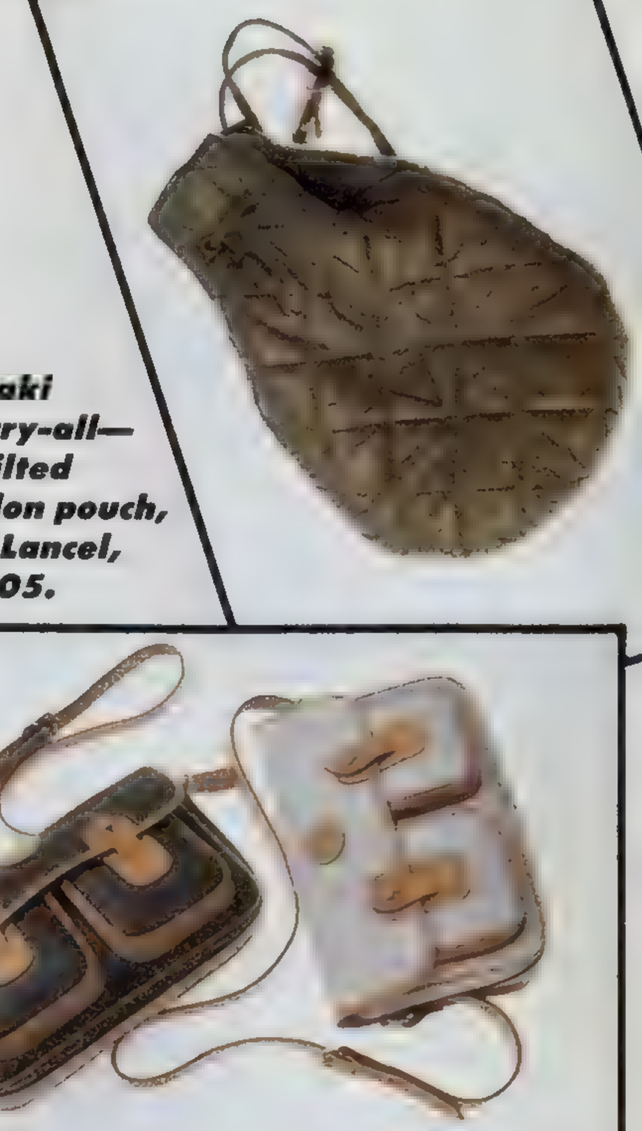
Summer easy. A fly-front khaki blouse ($50), ATZ by Randy Allen.

Bush dress, simple as a shirt—in cotton poplin. British Khaki by Robert Lighton, $78.



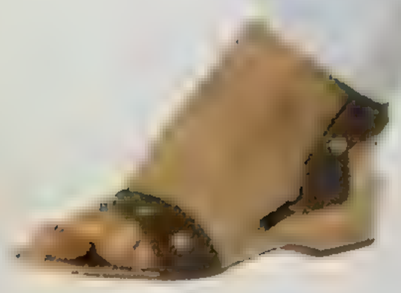
With khaki, with anything: a webbed belt from Belts by Omega, $38. Quilted clutch, $26, British Khaki by Robert Lighton. Porsche Design IWC watch, $1800.

Cotton tuxedo shirt ($52) to wear—for contrast—with khaki trousers ($35). British Khaki by Robert Lighton.



Khaki carry-all—quilted nylon pouch, by Lancel, $105.

Sophisticated take on a fishing-tackle bag—Hunting World, $225 each.



Paul Amato

For weekends away— Le Sportsac duffel, $68.

Ralph Lauren does a bush shirt— in silk crêpe de Chine ($218), military pants ($76).

Summer's newest color —in a sweatshirt ($29), jogging pants ($26). The Unicorn & The Rainbow for Tennis Lady.

All prices approximate. Fashion details, stores, last pages.

VOGUE PATTERNS

MAKE IT... A TUNIC!

ONE OF THE KEY TOPS TO SEW: THE TUNIC—
TO WEAR FOR NIGHT, HERE;
AND FOR DAY, NEXT PAGES . . .
TO MAKE IN FABRICS
THAT SPAN SEASONS, THAT HAVE
A LOW-KEY LUXURY . . . FOR THE
SORT OF VERY ATTRACTIVE,
VERY UNCOMPLICATED DRESSING
YOU WANT IN SUMMER, ANY SEASON

A very modern, effortless way to dress at night—the simplicity of a tunic; the glamour of a luxurious fabric. It could be the shimmer of sequins, *far right,* in a wide bateau-neck tunic that slides alluringly off the shoulder . . . and slides easily over narrow pants. Tunic, Butterick Beginner Pattern 3293. Polyester/acetate chiffon sequin fabric by Sequins International. . . . *Inset:* Another way to "dazzle" at night—in a charming notch-collared tunic of silk charmeuse, over spare white pants. Tunic, Vogue American Designer Calvin Klein Pattern 2630. Fabric by Super Textile. Jewelry, Van Cleef & Arpels. Pants, both pages, by Andre Van Pier. Details, stores, pattern information, last pages. These four pages: hair, Howard Fugler; makeup, Sophie Levy of the Pipino-Buccheri salon. *Beauty Note:* More charm, from Elizabeth Arden—soft, romantic colors in makeup . . . Peach Promises powder blush and LipCreme from the Rainbows collection.

VOGUE PATTERN
2630

Patrick Demarchelier

BUTTERICK BEGINNER PATTERN
3293

BUTTERICK PATTERN

VOGUE PATTERNS

...or skip the rules of tunics in the softest, lightest fashion. All you need [illegible] and literally anything. It is an item you can [illegible] almost [illegible] or belt in a [illegible] match all the [illegible] suits slit open in front, rolled [illegible] at the sleeves, slipped over a slim white shirt by Zenon. Tunic Butterick Pattern 3822; [illegible] from Lisa International Leather. Hose: The Underpinnings: the [illegible] casing of a tunic [illegible] at the neck and slit over pants. Nothing could be easier, or more attractive. Part of the appeal [illegible] day or night, having the tunic [illegible] and look larger than you normally wear for a slightly overscaled effect [illegible] for a looser, roomier, and cooler fit. Tunic, Vogue Pattern 7748, of lightweight wool jersey by Jacko Fabrics; Helene Sabil pants of Anglo Moroccan [illegible] with the wool. Details, stores, pattern information, see next to last page.

MAKE IT...
A TUNIC!

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works, what doesn't, what we learned this month: About summer khakis and soft-color dressing . . . any-season leathers or lamé pieces . . . about stockings, hair—for now or for fall

Some new slants from Paris and Milan for fall and winter . . . a gold rush in fashion . . . suède pieces—for now, for cooler weather—that any one of us would love to own: Those were the news stories this month, the headlines; but talking about fashion only in terms of headlines—big statements—these days, somehow, is missing the point. You want to talk about the wearing of clothes. And about the individuality that clothes, today, take on a woman's body. When you put on a white jacket in tissue-thin suède—as we did for this issue—or step into the perfect pair of khaki pants, well, suddenly, you know some things: about what delivers and what doesn't . . . and about the decisions you're going to make when you wear these clothes.

Take that white suède jacket (page 145), for example. It's a luxurious fabric . . . it's a jacket . . . it's leather: almost by definition, it's the top to a cold-weather suit. Come fall, undoubtedly, that jacket *will* be; but photographing it—and other leather pieces—for this issue, we found that, **for summer, for now, a white suède jacket is simply a great piece: a top, on a cool evening, to shrug on over bare skin, to put with navy gabardine trousers** (or white Charmeuse pants, as we photographed it) and a pair of gold-slipper flats. Those tobacco-colored leather pants (page 151) are the pants that suddenly are going to look—and feel—terrific, when you're in the country, when it's June but no one, obviously, has told the weatherman that.

The reason these leathers work for now, not just for later-season? Partly, it's because you can handle leather—Calvin Klein's soft suède pieces, a flirty metallic skirt—in a way, at this time of year, that's stripped down—and not sacred. It has to do with coloring: for year-round, you want lighter—not dark and dense—colors. Mostly, it's thanks to some new weights: Leathers and suèdes, now, are the thinnest, most supple, lightest weights they've ever been. In your hand, they've the *feel* of a light fabric—an expensive fabric. **Now's a time, we've found, when you want to spring for the best—thinnest—leathers you can afford.**

Leather has a wonderful, sexy "give" against a body . . . and most of the leather pieces we photographed, this month, looked best snug but not tight. John Anthony's gunmetal-grey skirt (pages 152, 153) for example, is short—so a woman can move in it—but narrow and without a vent. That "hug," in fact, may make you prefer leather pants with a lining: unlined, soft leather jeans (like Roberta di Camerino's, page 151) show off a body more; they're sexier—but also, we discovered, a harsher revelation of a woman's shape.

Call them what you will—gunmetal, grey, taupe, greige: new taupe-y grey leathers, for us, were one of the best finds of this or any month. In gunmetal metallic, one shoe—Joan Helpern's low-heeled pump—looked right again and again for this issue: with everything from Perry Ellis' blue mid-calf pants (pages 150, 151) to John Anthony's metallic skirt to Calvin Klein's smoky-green suèdes (page 146). The shoe's color has an incredible neutrality . . . and, for fall, it's a leather color we'll see a lot: in some of the best—newest-neutral—shoes, handbags, belts.

When you add some brown to that grey-green color, you've got khaki: it's one of the biggest fashion stories of this summer. As a new eye makeup coloring, a luggage material, a clothing color in standard twill, jersey, or silk (pages 218–223), **khaki isn't necessarily just "gear" or casual dressing anymore; looking pulled-together in khaki pieces, this summer, demands as much thought as you'd give any serious dressing.**

Because khaki has a yellow cast, a sallow- or olive-skin face can look drab with it; you may want to wear khaki as pants or a skirt—a bottom piece—using a warmer-colored blouse—or a neck muffler—next to your face. Photographing khaki pieces for this issue, we'd add a red shoe, a clean white T-shirt or a lilac blouse—something to brighten the khaki; and we used extra blush and a little more color on a model's mouth. Even khaki shadow—with brown eyes, blue eyes, hazel eyes—we found, looked best when the lipstick and cheek color used had a little more pop to it.

Nit-picking? Not really. More and more, you will find, it's that sense of detail that makes the difference now between a look that's polished . . . and one that isn't. Photographing some soft-colored summer-weight dressing for this issue—Jack Mulqueen's short turquoise culottes and white shirt (page 215) or flirty pastel-printed dress (pages 210, 211)—we wanted white stockings—the *right* white stockings. In the end, it was ecru that, on a leg, gave the right level of white color and sheerness. Opaque white tights—any white-white stockings with a white shoe, we've found—look suspiciously like white stockings in search of a nurse's uniform.

Often, a single trick like that does it: a simple trick like tying a gold muffler at the neck of a silk T-shirt or a sweater. That lamé scarf—like a shot of gold thread on a swimsuit—immediately speeds up what you're wearing; that scarf also throws light on your face—a gold light . . . which, when you're tired, can be as good as an hour of shut-eye. Working with Norma Kamali's gleam-of-a-gold tunic (page 166), this month . . . or with Anne Klein's shiny lamé pants (page 170), we realized what makes the best gold pieces special, now, is often the weight of their fabrics: These are incredibly thin, flirty, body-gliding lamés. Anne Klein's pants are racy, second-skin pants because they're tissue-thin and narrow-cut. Norma Kamali's ample tunic in a heavier fabric would be stiff and clumsy; instead, it's flirty. Both pieces—even in gold—have a casual quality. The best string of gold beads, today, has a certain cleanness.

That sense of "cleaning up," in fact, may be what we should all be thinking about now: it could well be what's going to make next fall's clothes seem right . . . not cluttered. Some of the clothes (like Saint Laurent's suits, pages 176, 177) that we're seeing for fall are simply clean, streamlined dressing; a lot of them (like Ungaro's, on pages 174, 175) are a little more "dressed," clothes done on a bigger scale, with more softness, more length and ornamentation.

With this much fabric—this much *gilding*—we found you're going to start seeking out ways of controlling things: You're going to want a real belt, cool uncomplicated earrings, and a neater, calmer way of working your hair. Maybe now's a time to trim your hair . . . to find a way of taking it off your face . . . or just smoothing it.

What made the longer, softer skirts make sense for us was a textured stocking and a shoe with added texture: a leg with the same swashbuckling feel that a leg with a boot would have. Come fall, it's a change that's going to make a difference. Right now, well, it's something to get you thinking. ▽

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10 Important Vitamins. One Unicap M tablet guarantees you 100% of the U.S. Recommended Daily Allowance for all ten vitamins.

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HEALTH

style

It's your first priority, your passport to success, happiness, longevity. It's your own "healthstyle"...and a brand-new section, packed with information every month to help you maintain (or retrieve) that "good to be alive" feeling!

All skins need sun protection, but the modifying factor as to how much/which kind is skin type. Dark skins need least protecting, but *some*, because all skins darken from ultraviolet-light exposure. Black skin can handle lower Sun Protection Factors but needs emolliency; oils and creams work best. Olive skin, while it can take some sun, is usually oily; sunscreens tend to "slide" off. Best: nongreasy lotions, applied frequently. For drier skin: (opaque) sun blocks; SPF ratings, 15—or higher.

SWIM FIT

EDITOR'S NOTE: *This excerpt is adapted from "Swimming for Total Fitness," by Jane Katz, Ed.D. and Nancy P. Bruning (Doubleday & Company). . . .*

Swimming uses something special: water. And that's a plus—especially in summer.

Water is the secret ingredient that makes swimming better for you than any other sport.

A swimming body feels as though it weighs less in water, owing to the force of buoyancy. There's no jarring against a hard surface—only smooth, rhythmic motion through water. (Every time a runner's foot hits the ground, her body receives a shock of up to *three times* body weight.)

As more people exercise, more people discover their feet, leg muscles, knees, hip joints simply can't stand up over the years to the constant pounding of stressful sports.

Which is why swimming is the closest thing to a perfect sport.

Swimming has many advantages over other sports, says Willibald Nagler, M.D., of The New York Hospital-Cornell Medical Center.

Most aerobic activities (that is, those that make us out of breath, such as jogging, tennis, climbing, and aerobic dancing), place stress on weight-bearing joints and the lumbar spine. Swimming, on the other hand, gives *(Continued on page 232)*

June is...

the beginning of vacations. And the time to jot down a new travel-medicine service that helps you to locate doctors, prevent illness when traveling abroad; gives vaccinations, info on climate, food, water, hazards. Traveler's Medical Service, 916 19th Street, N.W., Suite 306, Washington DC 20006 (202) 466-8109.

PENN

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HEALTH *style*

The body soap you use may not be suitable for your face/neck . . . which needs gentler care.

Soap: although there are pros and cons, if it suits your skin, soap is the most thorough cleanser of all

Should you or shouldn't you clean your face with soap? It's an ongoing controversy but one, we feel, that can easily be solved with a splash of common sense. If your face feels taut, extra dry after you've used soap, you probably should switch to another cleansing method because it usually means your skin is reacting adversely to soap's alkalinity. But soap is perfect for body-skin cleansing. Choose one for your skin type. Oily skin, for instance, benefits from glycerine-based soaps, which clean without adding extra oil. Super-fatted soap, rich with lanolin, cocoa butter, lubricates dry skin; while medicated soap with antibacterial agents helps to control infection/clear up problem areas. "Pure," see-through soaps like Neutrogena are fragrance-free, helpful to the allergy-prone. Now, there's a Neutrogena bar specifically aimed at acne. What's the advantage of the latest soft soap that you dispense via a "pump" or "squeeze" system? According to Yardley (soap authorities since 1770!), soap in liquid form is easier to load with extra skin benefits—such as moisturizers and there is virtually no waste.

SWIM FIT

(Continued) an aerobic workout with less stress on the joints. In addition, moving arms and legs against the resistance of water is the equivalent of exercising with weights: but, since water doesn't allow any sudden, harmful movements, the risk of injury is lowered. Swimming also exercises both sides of the body equally. Out of water, only cross-country skiing approaches this symmetrical effect.

Although swimming is ideal to do at any age, it is particularly beneficial for older—or out of shape—people. Many people who are in otherwise excellent health are hampered in sports by minor arthritis. In water, the weight-bearing stress of the vertical position is eliminated; stress on joints during muscle contractions is reduced and distributed more equally.

Swimming has this added effect: When your body is horizontal and immersed in water, your heart is actually larger than when you're vertical on dry land. As a result, between 10 and 20 percent more blood is pumped with each heart contraction. This effect gives you the potential to work harder and longer than you could on land.

Swimming: the best whole-body, all-around exercise

Another advantage: Swimming's long, sinuous motions—along with the increased range of motion your body has in water—elongate muscles while strengthening them. Swim strokes help loosen you up—in water and out—and provide a good balance to dryland sports.

Statistics prove: swimmers can build endurance, increase flexibility, even lose weight, with a much lower frequency of injury and muscle strain than participants in virtually any other sport. "And," concludes Dr. Nagler, "there isn't anybody—of any age—who cannot learn to swim." ▽

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HEALTH *style*

▲Fat, says Chris Chase, in *The Great American Waistline* (Coward, McCann & Geoghegan) is our obsession. We make as many trips to the gym as we do to the cookie boutiques, believing (hoping?) the first negate the second. "For the people who write the diet books, taking it off means raking it in."

FAT is not fit; however, some of us see ourselves as overweight when in fact we are not

What is "IDEAL" WEIGHT?

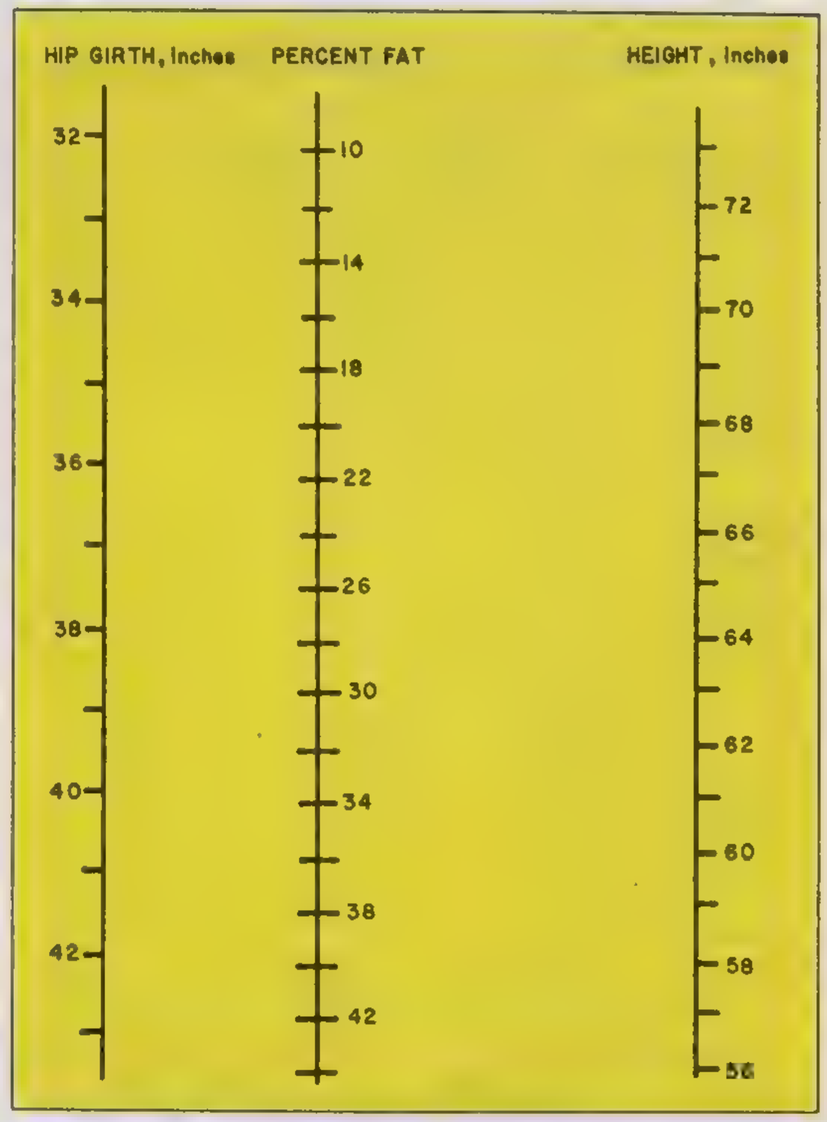
BY JUDITH S. STERN, Sc.D.

If you look overweight, you probably are. There is, however, a danger in relying entirely on appearance as an ideal-weight guide. People have different "body images" of themselves. Some of us see ourselves as overweight when in fact we are not, and exaggerated weight loss can be dangerous. A more objective standard is a height-weight chart. Although they have been used for years, we should probably view such charts with suspicion, as we all know "exceptions": someone in the

The average U.S. woman (5'4") is now up to 145 pounds...

chart's correct weight range who looks heavy (the range of weight is quite generous), or someone who exercises regularly, looks trim, yet is overweight according to the tables.

The problem is that we each have our individual body compositions. Body fat—the part of our weight that is not muscle and bone, or lean body mass—can vary from as little as 5 percent to greater *(Continued)*



Place a ruler across your hip girth and height. "Ideally," it should cross the body-fat line at between 20 and 27 percent.*

◀ ***Is Your Skin Fit?*** **Take the pinch test, *left.* Another test to do when you are applying eye makeup: gently "move" eyelid skin to one side and watch how quickly skin resumes original position. The less elastic—or "older"—skin is, says New York dermatologist Norman Orentreich, M.D., the longer this takes. Next, check for sun damage: compare skin's uniformity of pigment on the inside and outside of your arm. Is there a big difference?**

HOW TO IMPROVE SKIN TEXTURE As skin ages, it loses glow, becomes sallower, dull. Cell-turnover rate between ages twenty-five and seventy-five drops by about half, says Dr. Orentreich, but epidermabrasion (with a washcloth, loofah, or Buf-Puf) can increase cell-turnover time, giving skin a more vital-looking glow by bringing younger skin cells to the surface. Other preventive measures: the consistent care that many "skin-care systems" encourage now; minimizing chronic facial expressions (e.g., squinting, frowning); not smoking; sun protection (sunscreens, dark glasses), as overexposure to the sun "ages" skin faster than the calendar does.

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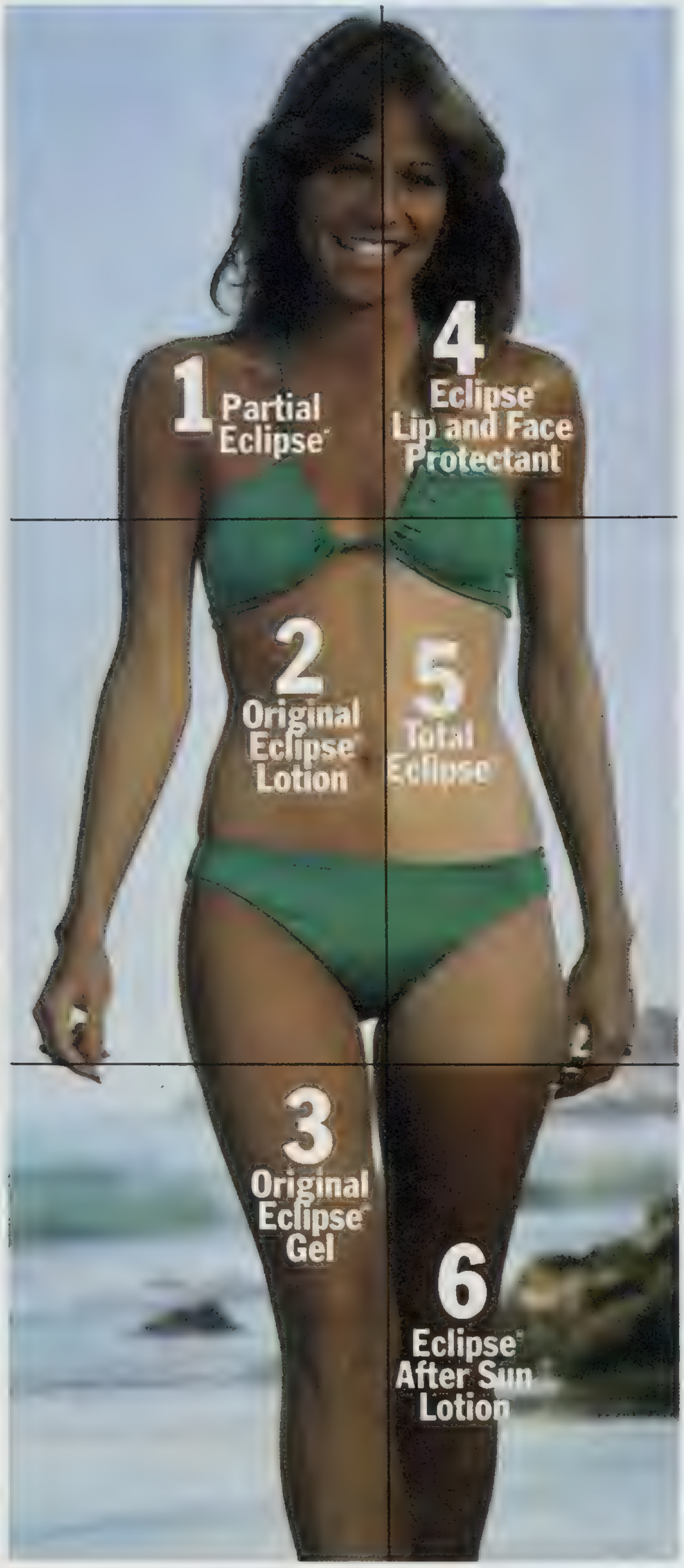
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"IDEAL" WEIGHT?

(Continued) than 50 percent of our total body weight; but there is an "ideal."

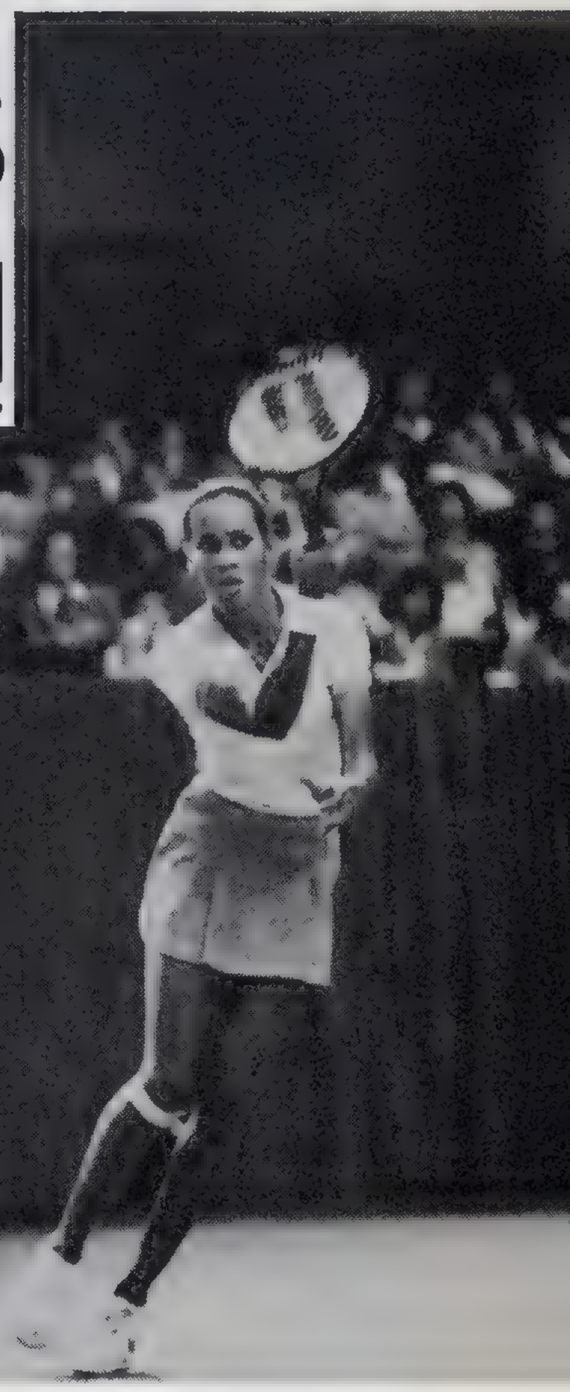
"When people ask me what they should weigh, I think in terms of percentage of body fat," states Jack H. Wilmore, Ph.D., professor of physical education at the University of Arizona and author of the new book *The Wilmore Fitness Program* (Wallaby/Simon and Schuster). "In the adult, this percentage of body fat should stay fairly constant." The average adult in the United States can be expected to gradually gain eleven to twenty-five pounds between the ages of twenty-five and fifty-five. While lean body mass may increase slightly, most of this excess weight is due to an increase in body fat and should be avoided.

Scientists have devised a very precise method of weighing individuals under water in a submersion tank to determine body density and to calculate fat percentages. But this method is somewhat inconvenient, particularly if you want to monitor your progress on a routine basis. A much simpler alternative method has been developed by Dr. Wilmore. Using a tape measure, measure your hip circumference at its largest. Using a straight edge and the chart on the preceding page, line up your hip girth with your height. Your percent body fat is that point where the straight edge crosses the percent fat line. For most women twenty-five and older, 20 to 27 percent body fat is a good range. (For men, it's 12 to 20 percent.)

When body fat drops much below 10 percent in women, as seen in some marathon runners or in those who have dieted to an extreme, menstrual periods may become irregular. Besides, recent studies indicate that people who live longest tend to weigh more than the "ideal" as determined by height-weight charts. The reasons are not known, but it is speculated that if you do become ill, you are more apt to survive a debilitating illness if you have a little fat in reserve. ▽

ON THE RISE: PRO TENNIS'S LESLIE ALLEN

"My success formula for top tennis: discipline, self-awareness, good eating"



SAL TRAINA

A new breed of sportswoman: talented, articulate, powerful

Hard work and dedication were Leslie Allen's guidelines for becoming one of the top-ranked women's tennis players. Being 5'10" didn't hurt. (That's Leslie *above,* playing and instructing one of Avon's children's tennis clinics, conducted across the country.) "I'm on the road thirty weeks out of the year on the pro circuit, so I make it a point to watch my diet—lots of fresh fruits, vegetables, nuts, yogurt, very little fried or spicy foods. At home, I work on my muscular strength by exercising on weight-resistance equipment. On the court or off, I believe in looking neat, which means paying meticulous attention to my hair, and wearing some makeup."

Keeping your cool. . .

When the mercury soars, remember dark colors absorb heat. . . so wear light-colored clothes/shoes/hats. Also, remember a cool bath cools you down longer than a cold one. Run water at about 92° F, and add a floral (non exotic) bath product. Blot yourself dry, use a cool powder spray, so clothes slip on without sticking.

A new skin-care trend is the increasing amount of input in product development from dermatologists, evidenced by the new Clientele Skin Management System, a range of oil-free products (including makeup), based on research by Victor Witten, M.D., clinical professor of dermatology at the U. of Miami School of Medicine. Its aim: to provide correct moisture levels in all skin types, including very oily. 735 N.E. 125th Street, Miami FL 33161.

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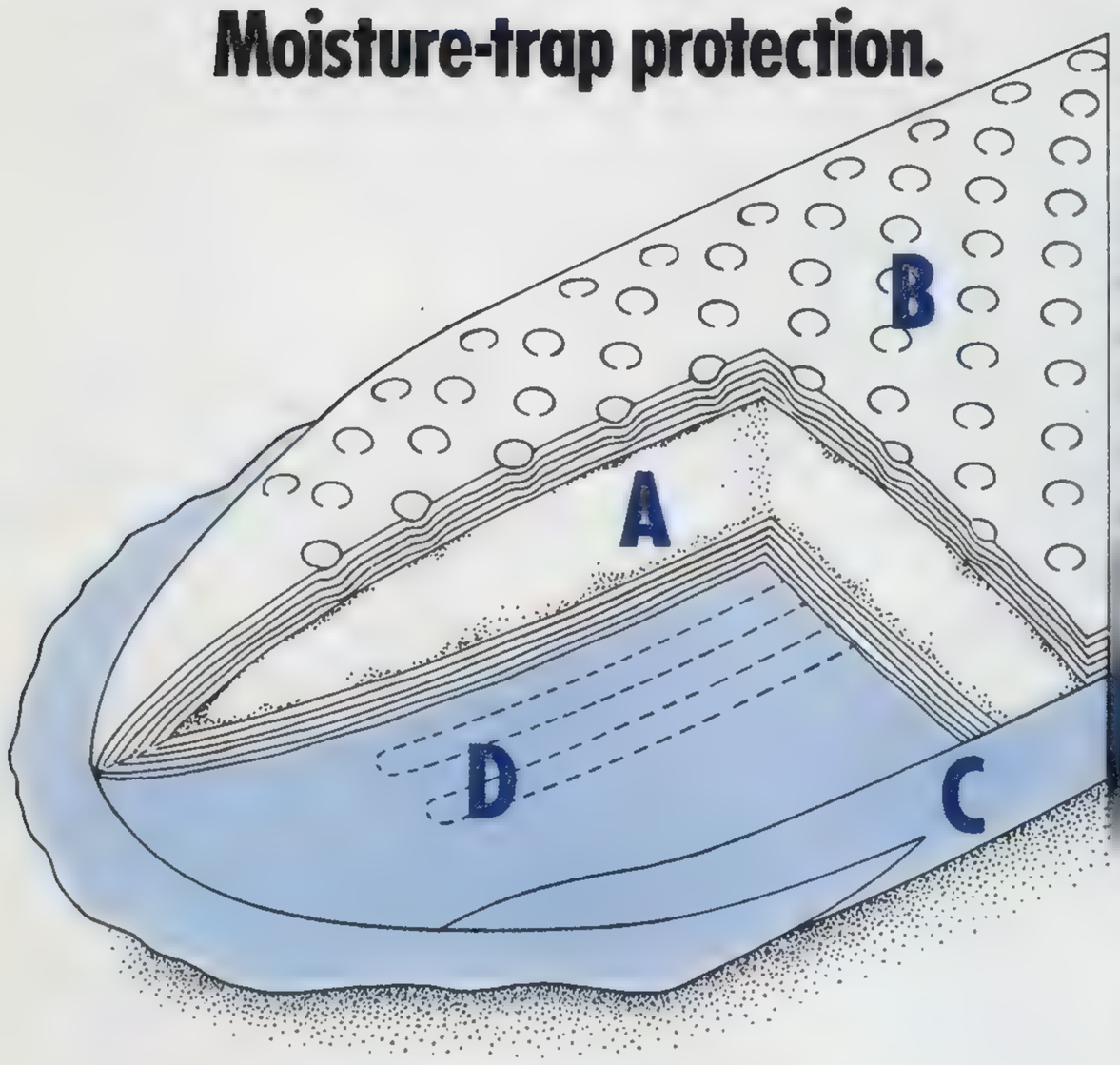

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E. *Keeps you more comfortable.* With rounded corners and tapered ends. No other maxi has them. No other maxi pad is as comfortable.

THE NEW FREEDOM® PAD

It's not just beltless. It's better.

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(Continued from page 189)

anxieties that accompany social change, so that the benefits accrued by one partner are not perceived to be at the cost of the other. Men and women should not think of each other as being on opposite ends of the seesaw, so that every time one goes up, the other has to go down; instead, they might be in a rowboat, each pulling her or his own oar to get to whatever the shore is that they want to share.

We had a unique opportunity to resocialize men in the '50s and '60s, when we had a growing economy; and history also tells us that, when the sources are plentiful and opportunities are terrific, social consciousness has a chance. But we're moving into a very different kind of economy, where women won't have the luxury of choice about jobs. Women will have to work because the economy will make it impossible for them not to. And if men haven't been socialized to be comfortable with that, and to find some other source of identity and self-esteem, then there will be problems.

Dr. Offit: One of the changes that has occurred as more women move into the workplace is that women and men do the same jobs and work near each other. As a consequence, they're often attracted; new bonds are formed.

We went through an industrial revolution, which saw the separation of the sexes: women stayed home and men went to work. We've been through a sexual revolution, which stirred up a great deal of confusion about roles and boundaries. Now I think we're beginning to enter a new era that I would call the bonding reformation. I see a great many successful sexual and marital partnerships between those people who work together, who do the same sorts of work, who help one another, and who are therefore attracted to one another.

"Don't mix business with pleasure" has become an anachronism. While the days of exploitive liaisons between boss and secretary, teacher and student, doctor and patient, and lawyer and client are by no means over, peer-bonding between men and women has become increasingly frequent. Female executives relate to male executives, women doctors and lawyers to men in the same professions, etc. Lasting relationships are an expected consequence—a normal emotional and biological result—of men's and women's living in proximity for eight hours a day at work, and for longer on business trips, at conventions, or during performances on the road. Sex happens. Bonding continues. Frequently, love may ensue. . . .and I think that when men and women fully appreciate each other's work, they cooperate better in sharing the tasks of parenthood later.

Ms. Pauley: There's a new risk. Maybe it used to be that a young woman worried, thinking, "When I get old, will he still love me when my face has lost its freshness?" Now, the worry is, "Will he still love me, if I am no longer successful?" If I'm a writer, and the words don't come, and my last best seller isn't followed in ten years by another; if I am a lawyer, and after fifteen years I'm still not a junior partner, I'll ask myself was it the accomplishment that added to the attraction? Now we no longer have to worry about getting old and ugly but about being successful enough to keep someone interested.

Ms. Newman: It's not just love or work; you have to work on your own sense of self. You have to be strong enough so that you can deal with whatever you have to deal with. And the person who worries about whether her husband's going to love her or her lover is going to love her when her face sags or when she's no longer successful is the one who isn't certain of her own sense of self. I mean the best thing you have is yourself.

Miss Mirabella: Has something been lost in the man-woman relationship?

Ms. Norton: There is a kind of a basic stability that has been lost. Patterns were laid out for people to follow; and, for many, life was easier, knowing what you were supposed to do. Now the partners are in an obligation to find their own way. Now, for many people, that can be a quite threatening challenge.

I believe that in the early '70s the message was: If you have options, everything will be fine, you will choose correctly. Only with some experience have we come to understand that it is precisely having options that makes the possibility of a mistake loom larger. Therefore, in a real sense, we are called upon to be wiser because we have options; and yet there is perhaps less guidance than there ever was before. But, I say, the notion of options in life

"With new options, we must be wiser"

is glorious; especially since, as one who is both black and female, I have been accustomed to a narrowness of options.

Ms. Sills: We used the word "old-fashioned" in describing the housewife-husband relationship. It's premature to call it old-fashioned.

We sometimes have a tendency to overestimate how much of our information about women's advancement in the last decade or so has traveled. It's hardly traveled at all, in certain areas of this country. I used to sing recitals in about eighty small cities in the United States, every year. There are a great many women out there who feel pressured by the Movement; there still is that "I'm just a housewife" syndrome. So it's really not the "old-fashioned" relationship at all, but in some sections of the country, it's the norm.

And it's very interesting that in those cities, not one woman, in all the years I've traveled, said to me, "Say, how do you manage it, keeping a husband and the kids, and having a career?" They never ask me. I find that strange.

Ms. Norton: One can quote the percentages; but I don't think anyone would argue that very great changes have not occurred in the life of the average American woman. The average woman today is a worker. Women have had a lot of very specific influences that have changed how they regarded themselves. The fact is that the average white woman does not regard herself in the way her mother did. (I say white, because black women, for as long as they've been in the country, have had to be workers. Half the workers in the black community are women, and half are men; so that's a very special community.)

I don't have nearly the same sense of a thoroughgoing change among men. Now all I am suggesting is that ultimately these two kinds of people have to live with one another. And that whether the resocialization takes place at home with pain or outside it with some direction and leadership, it's going to have to take place in order for the two kinds of people to be happy with one another.

Dr. Offit: In regard to the resocialization of men, many of the men I see in my work are having to learn to be affectionate, the way we traditionally assume that women are.

And I think that this relates both to the bedroom and to the office. Many men have had to learn to curb certain aggressions in order to deal with women in bed; now they have to curb them in the office. Just as women have had to learn to be more forthright, so men have had to learn to be more cooperative, more reasonable, and more able to verbalize their difficulties, rather than to give orders.

Miss Mirabella: Has the recent emphasis on self hurt our ability to love and care for one another—the kind of love that makes marriage work?

Dr. Offit: I think it's true that self-development has become self-aggrandizement and preoccupation with selfish ends for many people. These same people tend to think of married love as a leisure-time activity in which to pamper themselves. Love, as I understand it, is caring for others, depending on them, even fusing with them at times. Self-love is not merely self-promotion but developing a self with a cooperative, altruistic side. And when one develops such a self, I don't think there can be much conflict.

Ms. Pauley: Is it couples below the age of thirty-five who are almost solely responsible for the fact that almost one out of every two marriages ends in divorce? I don't know whose doorstep to lay this on. Was it the Women's Movement, was it Vietnam, was it the energy crisis, was it network television? What happened in the last decade, or decade and a half, that caused this? Was it our attention to self? And discovering ourselves? And did the celebration of ourselves cost us our ability to share and to love another?

Ms. Newman: I don't think people can care about anybody else until they have learned to have some sense of compassion for themselves. There's so much that we each have against ourselves. There's so much that we all feel guilty about.

I think that until you can have some compassion for the child in yourself you really can't have feeling and empathy and understanding and love for somebody else.

In a marriage that works, you have to be as much in touch with your partner's feelings as with your own. You will have to care about that other person. You have to protect the other person's ego; and the other person has to protect your ego. This is what living with someone means.

Ms. Sills: I don't know why my marriage works, and I don't want anyone to tell me. Whatever the solution is, whatever the formula is, we've got it. We have fights, but we manage. It works because I'm me and he's he. My formula will not fit other people, even those who are from the same backgrounds. You can pick someone from Boston and someone from Brooklyn, someone who's Gentile, someone's who's Jewish; put us thirteen years apart. Do the whole thing again, exactly the same way; and you won't get the same results.

Dr. Horner: That's very important. It's absolutely important to realize that, in the blending of different individuals, you can't impose an external thing to make it work.

Ms. Norton: You can't say to all these people

who are getting divorces, "Look, it's chemistry." I am certain that in the past there were many, many unhappy married people, perhaps as many as there are today; except there were forces that held them together, and unhappiness was accepted. Today, when unhappiness rears its ugly head, people say, "Well, I've got to find myself a way to be happy."

Ms. Sills: Each of us is so busy doing her own thing that we've forgotten how to do *our* thing together. It's so self-oriented. "I've got to find myself." What about helping him find himself? So that we can become ourselves? It's very idealistic, and maybe it is living happily ever after; but, by God, it worked in the past.

Ms. Norton: In the past, there were rules; and you followed the rules. If it didn't work, you abided it; and if it worked, you abided it. Now there's a whole generation who say, "There are no rules and options have been created."

For this first group of people for whom all of this has been unleashed, there is the need for exploration. Now, for some, the exercise of exploration will produce some effort at problem-solving. Maybe it will produce several new frameworks that people can fit themselves in so they will feel more secure. But for the moment we have the old institutions and the old rules utterly dissolved.

The statistics indicate that four out of ten marriages are failing. That is a sign of distress; it means that we have not replaced what we have torn down. And that is very serious.

Dr. Offit: We talk so much about marriage, but of course there are single women in the world, too.

Dr. Horner: Many of them are very happy in their single life. And I think it's very important to remember that, for some people, the single option can be very, very satisfying. And we don't want to say that you have to be married, but you have to know that it's a possible option for you.

Ms. Newman: I think part of having everything is to have a life with your life's work with your love with your sex life with children. Now you can choose not to have any of those things; but, if you want to have everything, then you're going to have to have children, and a husband, and sex.

Miss Mirabella: What is the role of sex in the work/love equation? What effect has women's working had on sex?

Ms. Pauley: People with success have a sex problem; there's no time or energy left.

Dr. Offit: It would seem that if you're very successful, you'd be full of sexual energy and you'd want to celebrate sexually. But often that happens only in the first triumph of success, when you're high on the excitement. After that, success is like any job, with ups and downs and worries.

I, therefore, do not mind the concept of good marital sex as something to be worked at. If spontaneous lovemaking were so easy and wonderful, fewer people would be complaining that it doesn't exist. Time problems can cause sexual problems that are painful and anxiety-producing. Success helps the sex life, because depression, failure, and sexuality form very poor bedfellows. But success can create difficulties, too.

Ms. Pauley: I meant what I said literally! If you're at the office you're not at home in bed.

Dr. Offit: Exactly. Which brings me back to another theme and that's office sex. Or at least, work-related sex. Because that's something that has been developing more and more in these days of women in the business world. As a sex therapist, I see that when marriages have difficulties in sexuality, part of the difficulty often is that people who have been working outside the home are having a great deal of sex outside the home, and they have to learn to deal with that.

Dr. Horner: I think there is a kind of intimacy that goes on between men and women who work together that is not genital sex but is a source of considerable threat. There are instances of many women whose working partners know more about them emotionally than their sexual partners do. This working intimacy that develops then alienates the other, the sexual, couple from each other.

I think Dr. Offit said that success could make the sex better; I think it depends on *whose* success and how it's perceived. If the woman is being very successful in her life, and feeling very good, and her partner is feeling comfortable about it, then, sex life will thrive. If, however, the man is feeling threatened by the woman's success, then there will be some rather serious kinds of problems that evolve.

Where success on the part of the woman can somehow dampen the interest, failure on the part of the man, especially relative to the woman, also can be a very serious issue. Lois Hoffman, Ph.D., professor of psychology at the University of Michigan, did a follow-up study on my work on fear of success using the same women ten years after they had been in my study and found that, when the gap between the achievements of a woman and those of the man in her life had closed, either because she had a significant advance or he had a significant setback, the woman tended to have what Dr. Hoffman calls a "success-anticipatory pregnancy," as a coping strategy. The woman would give the man a chance to advance.

The study done at Brown University about the attitudes of women students today toward careers and family life [*see box, page 187*] sometimes has been interpreted almost too simply, as though women were now going back to the '50s. That really doesn't make any sense. When these women begin to talk about the importance of children, thinking that they want to take some time out, what they're really doing is realizing that you shouldn't concentrate totally on just one aspect of your life, to be a whole person. And they're trying to find new ways to integrate, and cope, with the stresses that come with regard to working and marriage and children.

Miss Mirabella: What about marriage? We have spoken about the high divorce rate; and yet people go on getting married. What does that mean?

Dr. Horner: The distinguished sociologist Jessie Bernard talks about changing ground rules of marriage; and one of the things that I think is very interesting in her analysis is the trade-off between fidelity and permanence. When she compared the older generation of marriages with the younger ones, she speaks of the earlier generation's being willing to put up occasionally with breaks in fidelity for the sake of permanence. Whereas the younger generation demands fidelity but does not require permanence and will have a series of relationships in which fidelity holds true. I think, and she said, that's probably a good thing; because people are now living much longer than they used to, and you're looking over a longer span.

Dr. Offit: I work with a lot of couples who come to me for premarital counseling. They've been living together *(Continued on page 240)*

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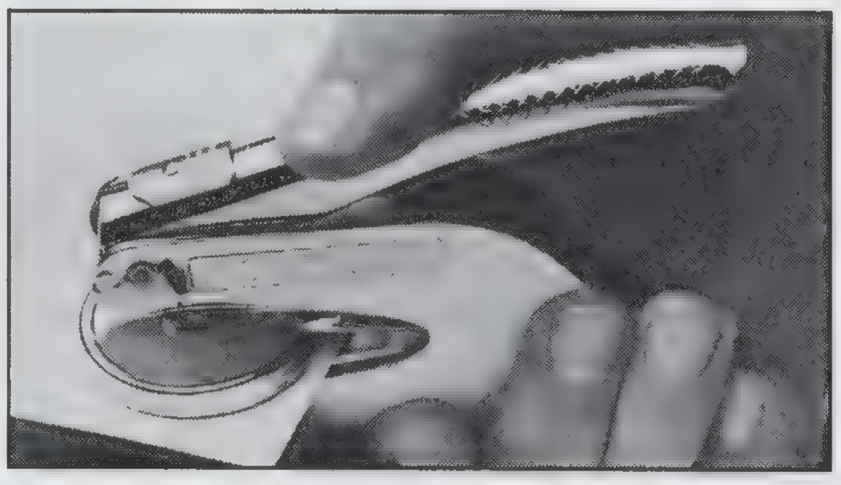

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LOVE & WORK

(continued from page 239)

in what we would all call marriage; but they don't know whether to make it legal or not. They've passed the euphoria of the honeymoon, and now they're working with whether they can really get on together. They feel that all of these things: the work, the love, the family, have to be negotiated. I think we're living in an age of negotiation, and it's a very complex negotiation now, because the rules are hard to find.

Ms. Pauley: I would like to announce that the rules be damned. My peers are getting married and just getting right down to home and hearth. It is a stunning turnabout that I see. I could populate a kindergarten with the babies I know who have been born in the last three years. Suddenly, among my friends from college who, like me, were all saying, "Maybe we'll get married, but we probably won't have children," the babies are coming out like crazy. And careers are coming to a temporary halt. Thirty-four-year-old friends who are putting their careers on hold now are just plain doing it, without a sense of apology.

I'm not hearing apologies any more, from women in their thirties who are now having babies, and just falling in love with these little creatures, and wondering what they were thinking about for the last ten years when they thought they wouldn't possibly have children.

Dr. Offit: They've achieved; they've postponed. In Victorian times, a man had to reach a point where he could provide, and then he was allowed to get married and have children. And now women are doing that. We have to reach a point of maintenance in our careers, and then we're ready to have children. And I think that the one-child family probably is becoming more prominent.

Ms. Pauley: I have two groups of friends: ones who are having children, or the ones who are looking for a person; and they're all about the same age. And it is heartbreaking for many many women who have postponed not only the baby but the husband, too, to discover now, in their mid-thirties, that—and this sounds so cold and crass—the pool of available men is shrinking, shrinking, shrinking. There are no men out there. And these women are facing the possibility that the marriages and the babies simply will never be. And it's very, very sad.

Dr. Horner: One of the tragic additions to that is the number of women in that age group who decide they want to have a child and find that they're infertile. They had thought they hadn't wanted the child, and then age works against them. It's a very sad moment to see women who have done that; and then, when they change their minds, they must deal with the guilt.

Ms. Sills: The woman who waited until she was thirty-four, thirty-five and decided that she wanted a baby . . . where's the man? What part is he playing all this time?

Dr. Horner: A case in point: I saw four couples in the past week, young professional couples. Lawyers, physicians. And there was an implied contract, never really explicitly said, but they had decided not to have children because they were part of the generation that thought children would get in the way. Now, the wife has decided she'd like to have a child. And all of a sudden, there's a sense of "You've let me down; you're not honoring the commitment." That creates conflict.

Dr. Offit: Children may be more threatening to relationships than they have previously been thought to be. Rather than bringing couples together, children can drive them apart. In my practice I've observed that a husband's first affair often occurs around or near the birth of his first child. Often, he cannot sustain being set aside within his home, even if he has wanted the child all along. And if it's the woman who wants the child, I imagine disaster.

Ms. Sills: There are an awful lot of men who actually do sit down with their wives and say, "I miss terribly having children; and I think it would be wonderful if we had a baby." And she says, "I love my job"; and he says, "Yes, I know you do. Nevertheless, at some point, maybe we should just take this time."

But women also are going to have to be wary about all these very late pregnancies because of the birth-defective babies that may be produced by delayed pregnancies. One shouldn't wait too long, as we all know the statistics [*see box, page 186*].

Miss Mirabella: Some experts have suggested that twenty or thirty years from now the lost person will be the child, who will be alone because both of the parents will work. The majority of society then will be over fifty and will not want to spend its tax money on schools or day care. What is the future of children in relation to women who want to have it all?

Ms. Pauley: I think children are going to be in trouble. And I don't think you can blame a woman who wants to have it all, which we all know means a career. In many of the societies in this world, from the day the child is born, the mother and father both work; the child is raised in a collective circumstance. And these "collective" children somehow seem to grow up well, because they are celebrated and nurtured by society as a whole.

In our country, we as a society, not just as women and rotten mothers, have devalued our own children. We have allowed the educational system to turn to rot; maybe because we have been too concerned, as both mothers and fathers, about jobs and self. And it tells me that we have become an adult-oriented society. And that is why children are in trouble.

Dr. Offit: Who we turn out to be does depend a great deal on how we grew up. Were we raised to be dependent sorts of people who knew that there was always someone there to nurture us? Were we raised to be independent sorts of people, because we had to find our own way? Did we learn that hard work counted, and did we therefore become obsessionals?

Without supplying the kind of parenting that fosters dependence, we may give birth to a strange breed of children. Are they going to be more independent? Are they going to have fewer bonds? Are they really in trouble, or is human life such that, if somebody raises them, they'll get on somehow?

Miss Mirabella: What has been done so far by our government and big industrial companies about day-care centers to make it possible for women to have children and still have a job? Is there progress in that?

Ms. Norton: Very small progress. And I think one of the great challenges is going to be how to reconcile the time one gives to oneself with the time one must commit to children if one decides to have them at all. Having children is not an obligation, either moral or social; so that, if one decides to have them, there is a very special responsibility.

I have two children, eight and ten; and when I come home at night, I come home with much work to a husband who is demanding personally, who wants a wife, and only so many hours until bedtime. The easiest thing, since I would be held accountable for the work, is to get the work done. I suppose that, if I were home all day, I wouldn't have to think twice about reading the stories to my children; because it would come naturally. But I must tell you, if I did not think about it, then I do not believe I would accomplish the responsibilities of parenthood. It would be very easy, for me at least, given the demands of my own life and career, to allow self to take over.

It occurs to me that, in a world in which it is right to develop oneself to the greatest extreme, we should be even more thoughtful about what is owed elsewhere. And I believe that for women whose lives are much harder than mine, for women who come home and must proceed to do all that they would have done had they not worked—to clean the house, to wash the clothes, to fix the dinner, and do the other things that must be done with children and husband and career—what their lives are like is the great untold story.

Dr. Horner: If you'd permit me to enlarge your question to include the care of dependents both young and old, which has, in our society, and in most societies, really been the primary responsibility of women, then I think we as a society have a major issue ahead.

As the baby boom turns into the elderly population and as the baby-boom echo begins to be born, the size of the dependent population in this country is going to be enormous. And if the primary caretakers, those on whom that responsibility has fallen in the past—women—are going to have to have full-time

employment, we have a very serious kind of issue. How are we going to provide this care? And when I talk about children, I also include teenagers. Because in many ways, as my children approach teenage, I feel even more the burden to be at home than I did when they were babies. I feel that I am needed more, not for the caretaking but just for the presence.

I remember a Radcliffe alumna at her twenty-fifth reunion who said, "God must have hated women because he gave them menopause, teenage children, aging parents, and now the need to work, all at the same time." That's a very poignant statement, beyond its humor. It accumulates the sense of responsibility, the sense of guilt that you can get from four or five different sources; it's a major issue. And I don't think all this should be the burden just of women. I think it's something that this society has to think about.

Ms. Newman: Why not put these two problems together? You're going to have a problem of who's going to take care of the children, you're going to have an older population, why not in some way allow for the older population to help in the raising of children?

I think the thing that saw me through raising my children while working was that I had what all my friends called a "useful" mother. My mother was "with it" and wise and loving and worked part-time and was lovely enough to want to help me with the children; and she was extraordinarily useful. She kind of fell apart, though, when the children went off to college; she no longer had her job.

So why not use older people for child care?

Dr. Offit: I went to medical school while I had two young children at home. And somehow with this wonderful husband I have, the children were cared for. He was at home a good deal, and I also had the assistance of the older generation.

And, in addition, my children became self-sufficient very early, which was quite interesting. They learned to cook, to care for themselves, to mend, iron, clean, and sew—to do all these things far better—not better than I ever could, but better than I ever chose to. I think that it happened because I threw up my hands and said, "I can't do it all."

Lorraine Davis, Vogue managing editor: When someone asked my daughter whether she thought her life had been different because her mother worked, she said: "Of course; I'm more independent, more self-reliant, and I have a bigger repertoire of snacks."

Dr. Horner: When children are more independent and men join in child care, women are going to have to be willing to give up some of their responsibility. I say that with some embarrassment. My husband has been as much the mother as the father; we really have shared in the child-rearing, partly because our schedules were compatible. But I learned during some of the traveling that I've had to do with this job, that I really had assumed I was setting down the mothering rules.

I telephoned home from a trip once at what I thought was past the youngsters' bedtime. And I was much upset to realize that they were still up. The rule that I had set did not apply. Of course, it was perfectly logical for the children to ask the father, who was there, whether they could do whatever it was that kept them up beyond my rule. But I had really assumed it was my prerogative to lay down the child-rearing rules; and I had to revise that idea.

Dr. Offit: I think that the caretaking response can be developed early on in a male's growth, even as he is later trained to take care of society. I feel that men are fully able to care for children, if they want to and if women will allow them to do so. I agree that women subtly try to retain the prestige of the caretaking role, the prestige of influencing children. Mothering is a fantastically important role.

Susan Armenti, Vogue editorial coordinator: I think that, as a whole, society has made women feel guilty if they're young and stay at home, raising the children, and then to go out later and to have their careers. Are these women, in turn, resentful of their husbands and children?

Dr. Horner: We have done a great deal to weaken the sense of confidence in women who have made that choice, convincing them that, somehow, they weren't living up to society's expectation or, for those who had gotten higher education, that they were wasting their college degrees. You hear people really suffering self-esteem problems if they feel happy at home. They don't want to admit it.

On the other hand, I think the most damaging kind of thing for a woman who is doing some of both, working and raising children, is to have her mothering challenged. I think one of the most critical moments for me was when my five-year-old, after I had taken on the responsibilities of the college presidency and was less at home, said to me, as I rushed off to the next speech, "It's not like you're my mother anymore." Now that wasn't so much guilt, as it was going to the very heart of who I was.

That speech was the most painful one I ever delivered. While I was talking, I could see this little face, and those big brown eyes, saying, "It's not like you're my mother anymore," with each line that I spoke.

I had to manage when I got home. I developed this very peculiar style of waking my children up at night, at 10, 11, or 12 o'clock, or whenever I got home, so that we could keep in touch and I could have my sense of being a mother. There were two sides to the mothering problem: feeling bad as you're doing it and then feeling very bad if you think maybe you're not doing it right.

Miss Mirabella: I talked about this question of combining work and child care with a group of young people, and finally out of their discussion came a great word. They said, we've got to "strategize."

Ms. Pauley: But everything's got to fall into place. You've got to be lucky. You know of the Brown University study [*see box, page 187*], wherein some college women appeared to be rather naïve in saying that, yes, they could have it all: the great career, the successful husband, the healthy children that they would raise from infancy to age seven while they stayed at home, and then go back to their careers. And that was their strategy.

The strategy was, as one young woman told me that, if she hypothetically were me, now thirty, now married, with a network-television job, and she decided to have children, she would merely inform NBC of her intention, give them a reasonable timetable. It was almost as if she expected someone to dust her desk and put fresh flowers on it, for the four or five years that she would be gone.

Now, I don't criticize her naïveté. She was nineteen or twenty; she hadn't honestly had a chance to give that enough thought yet. But what I did draw from what she said is a sense that the best-laid plans require a cooperative National Broadcasting Company. And we all know that NBC Inc. *(Continued on page 242)*

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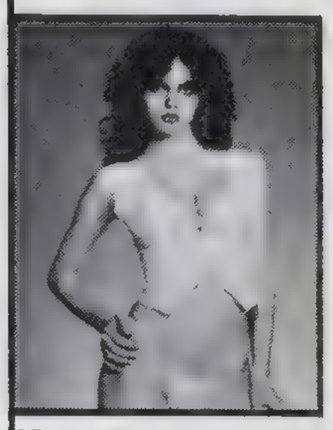

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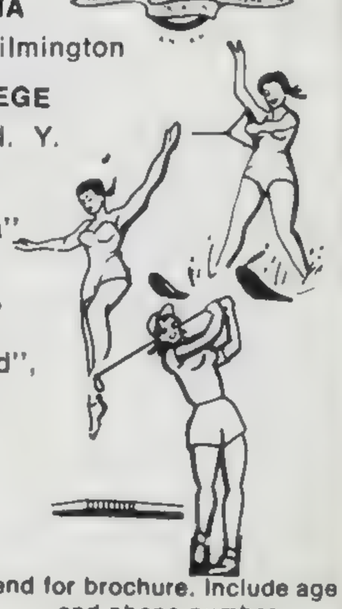

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LOVE & WORK

(Continued from page 241)

won't be that cooperative.

Ms. Newman: Well I think each woman has to make her own decision. And no one can make that for you. If you make the decision to have children, it can work. And if you make the decision not to, you'll never know what you missed.

Ms. Norton: I think perhaps we ought to also tell people that along with these decisions come more or less stress. If you choose to be a career woman, there will be stresses, and you should choose knowing that you will have to accommodate those stresses. You will have a husband who needs you and wants you and perhaps shares your views; you may have children who, especially in the early years, will need you desperately; you will have a career that will not, under any circumstances, take into account what you would like, your full needs. Women have not had to accommodate these questions before; but it's what we in the law call "making a knowing decision."

If you want to be a lawyer or an anchorwoman, in the fullest sense, and you want to compete full-scale the way the men compete, then options for staying home for seven years aren't there. People who stay in the workforce and don't come in and out get ahead faster and better than people who come in and out. We ought to tell women that, too.

Ms. Sills: There is always somebody who pays the price; my daughter is an example. My daughter doesn't think it's so special to be the daughter of a famous person; in fact, it's an inconvenience. She resents the lack of privacy; she resents being in a college where everybody knows whose daughter she is; she resents all the time we spent apart.

A career like mine is not a career that is made in New York City; opera singing by its nature is worldwide. You travel all over the place, and I certainly did that. I took her with me as much as I could, but there were long periods of time when I couldn't take her with me. So that when I said, "Of course, we can have it all," I did have it all; my daughter didn't have it all. There is a price to pay.

Ms. Newman: But you've just hit on the thing that stops so many people from having it all, and that is guilt. You went ahead and had your opera career, but there are many women who stopped themselves. And the truth is you have no way of knowing if your daughter would be any happier if you hadn't had your career. Children do best if their parents are happy. Guilt stops many people from doing what you did, the right thing; you did what you had to do.

I'm reminded that, when I was remarried and my daughter was then fourteen, she refused to come to the wedding. And she cried and cried and cried; she cried for days. And everybody said, "What are you going to do?" And I said, "She has to cry, and I have to get married." That was the only way to work it out; and it's all true. She was happy after a while. You can't let children run your life. Just as you can't let the child inside of yourself run your life. You did the right thing.

Dr. Horner: A situation that is probably coming, for both men and women, is one in which very few people will have only one career. There will be several careers in several phases. That will make the life planning a little bit different from the traditional notion of career in which you started at the bottom rung and you went quickly or slowly to the top of one ladder. That was your lifetime ambition; it is probably not going to be the picture in the future for men or for women, and that presents some interesting opportunities for different patterns.

Ms. Pauley: And I too think somewhat in those terms. I am in the job I have, it's visible, a little showy I guess; and I'm often asked, "What are you going to do next?" The implication of course being, "You've peaked so soon; now what?" My sense is not that my career is a vertical climb, one peak after another, up to whatever Mt. Everest would be just the day before I retire. It's more horizontal; in the sense of a little of this, and a little of that. And though I already may have reached the greatest visibility of my career, well, that may be, but I don't necessarily think that I've finished.

Miss Mirabella: Let's talk about a woman's need for time for herself; how can the woman with a career and a family manage that?

Ms. Sills: I think I can sense when my husband is sick and tired of me; and then he'll turn to me and say, "You know, I'm going to go fishing." I think it's terrific; and when he comes back, it's all fun again.

Time for myself. I'd like to have time to get my hair done; but if I don't, that's also fine. Breathing time, space time; yeah, I have a room in the apartment that is mine. I have a room where my music books are, where my piano is, and I'm left alone—even the kids knew that when Mama was sitting by the piano, leave her alone, she's in one of her things. We all need such time; and there are ways of managing it, certainly there are.

If my husband and I are having, God knows we have had, immense valleys to get out of, we'll get out of them, somehow. I just don't want to spend the rest of my life doing my thing; that's very lonely. I don't like my thing. I'm not into it. I'm not into myself. I know what I am; good or bad, that's the way it is. I'm not going to spend the rest of my life making it different, or finding out what makes me tick. I tick. . . . I think everything in relationships between two people is attitude. There are honor rules. I don't want to feel they're options to me.

Ms. Newman: I would like to say something about communications between people. I loved Beverly's speaking up, because I know she'll tell her husband what she thinks. One thing I see in my office so much is that people are afraid to speak up. They have all kinds of feelings that they keep to themselves, that they're ashamed of. And my plea is for more openness. More talking. More speaking up about how you feel.

Miss Mirabella: A certain loneliness and depression can seem to come along with this thing of women's wanting to be independent.

Ms. Sills: Depression is a luxury I can't afford. There are too many people who depend on me. Unfortunately, I'm very well acquainted with depression; but, for myself, I've discarded the possibility of taking that luxury. I just won't do it. I'll get myself out of it, somehow. I'm a strong woman. I just think we should get up in the morning and decide: This is going to be a very special day; try to spend five minutes of the day without using "my, me, or I"; maybe live five minutes for somebody else—it wouldn't hurt if it's for a man—in fact, something rather rewarding may come out of it.

Ms. Davis: I think we have to weigh the satisfactions of a career against the problems it creates. Having a career does not automatical-

ly condemn you to loneliness or depression, does it? A job also can bring joy.

Dr. Offit: Jobs can certainly bring joy to people capable of feeling joy. But, at work, if you are a chronically depressed person, you are going to be dissatisfied with what you do. That will happen whether you're trying to find the best formula for washing diapers, which isn't done anymore, or looking for some great new discovery in the lab. If you are the type of person who is going to feel down because the challenge is too great, or you expect others to do things for you, that will come out in the workplace as well as near the fireplace. Who you are is how you feel and behave in sex, in work, in play, in how you take your recreation, how you do everything.

We are unified people, not split. And to the extent that we're split, I think we're neurotic. And depression is an aspect of difficulty in coping, a great trouble, a very great anguish that many people go through; but it is not necessarily related to work alone. Depression can be a response to failure of any kind: loss after taking a risk or failure to be courageous enough to take a risk in the first place. That's one of the big problems in love and in work: taking any kind of risk.

Dr. Horner: One of the issues that really was brought to consciousness in the early '70s, which didn't used to be dealt with at a conscious level, is that struggle between autonomy and commitment. Women were told: become autonomous; the best thing you can do is to pursue your own interests. You mustn't let things get in the way—like people, or your husbands, or your children. That never was really the only way to self-fulfillment and satisfaction, was never going to be able to compensate for all the things that may have been difficult or a source of depression, of frustration for women before. It's not as easy as that. On the other side from commitments in the home is not euphoria.

There are the kinds of difficulties in the workplace that are comparable to the frustrations of the home: for me, sitting in boring endless meetings that go on in perpetuity and are part of my job is no worse or no better than having to take care of children who are having temper tantrums. Those are not the things that make either the workplace or the homemaking a source of great satisfaction.

So it is wrong to say that it is easy. There comes a price, the price may be marriage, with hard work; a career, with hard work. And endless hours, when there are children. You can get it together; but there's another side: You cannot play the piano, in my case. There's no time for that. You cannot see your friends; that's something I trade off.

There isn't euphoria in anybody's basket; but people have to choose what's the right combination for them. In order to choose what's right, you must be in touch with your own self; and that doesn't mean sit down and analyze forever who you are and worry about your autonomy—but respond. Take your options, be open, be able to adapt flexibly to changes that will come.

Women now have the task that men have always had: to search for a career. If you come into a career while you're pursuing something you love, your chances of being satisfied in it are much much greater than if you just hope that you won't have to turn your back on other things that may be satisfying to you and then look and pray and hope that the career you find is going to be rewarding. ▽

WEEKEND ATHLETICS

(Continued from page 163)

Dr. Wilmore advises that if you've been sedentary, you should restrict your initial exercising to three or four days per week. Don't head off on a two-week vacation assuming that you can whip yourself into shape with nonstop activity. Think of recreational sports as a means of maintaining your level of fitness; and supplement activities like tennis with basic exercises such as jogging or calisthenics.

Warming up is vital to prevent injury—so make sure that you do it correctly. "People tend to confuse warming-up exercises with stretching exercises," says Dr. Benjamin in *Sports Without Pain* (Summit Books). "Actually, they're opposites." The point of a warm-up is to increase your body heat and get the blood flowing into the muscles. You open up the blood vessels by alternately contracting and relaxing the muscles. Arm swings, leg kicks, and running in place are good ways of warming up. When you stretch, you're simply relaxing the muscles and easing them into elongated positions. It's always best to stretch after exercise, when your muscles are warm.

While warming-up is necessary, getting overheated can be dangerous. In very hot weather, stop frequently for fluids. Don't wait until you feel thirsty, because that means you've already become dehydrated. Sweating is the body's main way of keeping itself cool, and curiously it's a technique that the body "learns." "Heat adaptation is different from fitness," says Richard Dominguez, M.D., medical director of the Sports Performance and Rehabilitation Institute in Illinois. "You can be in great shape; but, if you're not heat-adapted, you can still get cramps or heat stroke." After about two weeks of hot weather workouts, you will probably double the amount of sweat you produce. "Sweating doesn't show how hard you exercised, but how hot you were," says Dr. Dominguez. "The more you can sweat, the cooler you can stay."

Sports-related cramps can have several causes. A muscle spasm occurring just a few minutes into your activity usually means you didn't warm up thoroughly, and the muscles don't have enough blood or oxygen to function smoothly. If your body isn't relaxed, you may also be constricting the blood flow into the clenched muscles. Cramps may also be caused by an imbalance in electrolytes—including sodium, potassium, magnesium, and calcium—which is often brought on by dehydration. Sip water, canned tomato juice, or unsweetened fruit juice. Potassium-rich foods like bananas and grapefruit may help maintain your body's potassium level. The salt you get in a normal diet should be sufficient to replace that lost from perspiration—so skip salt tablets.

Knowing how intensely you should be exercising is a tricky matter. The most common way of monitoring yourself is by your pulse rate. You can find your maximal heart rate by subtracting your age from the number 220. When you begin a sport, you should work hard enough so that your pulse rate rises to about 60 percent of that maximum number. As you continue training, you can work up to about 80 percent of your capacity.

Professional athletes may boast about their ability to "play through the pain"; but, for the rest of us, pain is a signal to slow down. If you push muscles too hard without stopping, lactic acid builds up, can cause pain and cramping. Sometimes a short break—just five minutes—allows the body to recover enough to go on.

One advantage of the warm weather is that exercising can be a pleasure, rather than a burden. Doing more than one sport—tennis and swimming, say—has several advantages. When you're not stressing the same muscles over and over, you're less likely to get injured. Some of the most common problems—such as tendinitis and stress fractures—come from overuse. Another frequent cause of injury is muscle imbalance. Doing different sports helps you keep muscle groups in balance.

According to *The Harvard Medical School Health Letter Book* (Harvard University Press), a sprain occurs when the joint ligaments—the fibrous bands that hold bones together—are stretched or torn; and the best treatment is ice, elevation, and rest. You should be able to return to your activity after a day or two. If you frequently suffer from sprains, swimming may be your ideal sport (more on swimming as exercise, see page 231).

Whatever sport you choose, make sure you use the right equipment, and wear a sunscreen in bright sun. Begin each exercise session slowly—end it that way, too. Your heart is pumping blood vigorously when you exercise; if you stop moving abruptly, the blood may pool—causing you to feel dizzy or suffer muscle pains.

Don't jump into a hot bath or shower after you exercise. Give your body time to cool off first. Happily, what feels best during the summer is best: Put ice, not heat, on sore muscles and joints; and don't be afraid to take cool drinks. Summer is a time to feel good about yourself and your body. ▽

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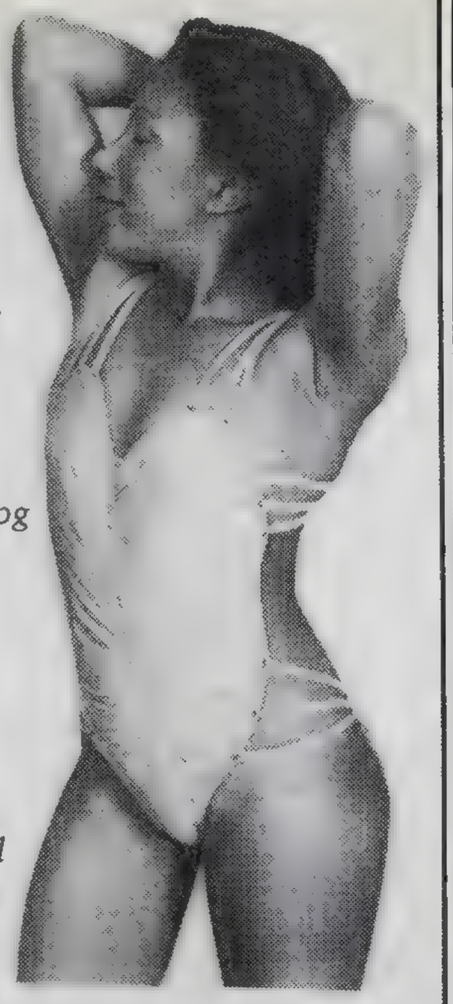

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BODY SPORT

(Continued from page 163)

racing, gymnastics, and other super-strenuous sports are best performed by lean athletes. But lower-energy sports are fine for those who are somewhat plumper. In fact, a swimmer who's overly thin may ride too low in the water, cutting her efficiency and speed.

To gauge your body's fat percentage, hold one arm shoulder-high and, with your other hand, pinch the flesh at the bottom of your forearm. If it's less than one-quarter-inch thick, you're leaner than average; wider than three-quarters, you're less lean than most.

Muscle makeup. There are two kinds of muscle fiber. Fast-twitch fibers contract rapidly, imparting the bursts of speed necessary to run the bases on a softball field. But slow-twitch fibers supply staying power, the endurance you need to cross-country ski for an hour or more. Some sports require a preponderance of one type; others need a balance of both.

Test your muscle makeup with this exercise from *The Sports Doctor's Fitness Book for Women* by John L. Marshall, M.D., with Heather Barbash (Delacorte): Stand beside a wall with your arm stretched up, and mark the highest point your fingertips reach. Then, from a crouching position, jump as high as you can (arm stretched up), and mark the highest point your fingertips reach. If there's more than 11 inches between the two marks, you're a fast-twitch person. If there's less than 9 inches difference, you've more slow-twitch fibers. Those in between have a more balanced mix. (If you're under twenty-five, make it 12 and 10 inches; over forty-five, 9 and 7.)

Flexibility. Some people are so loose that their shoulders pop while they exercise. Their extreme flexibility is well adapted to graceful activities—dancing, diving, fencing—where form is often an end in itself, and where stamina is important. A loose-jointed body is also helpful in basketball, racquetball, surfing, and all types of skiing. But for high-velocity and contact sports such as rugby and football, athletes want to be as tight as possible.

To gauge your flexibility, hold your left arm shoulder-high in front of you, elbow bent, hand dangling. Then, with your right hand, press your left thumb as far as it will go toward your left forearm. (If left-handed, switch sides.) If the angle between thumb and arm is 20 degrees or less, you're looser than average; 60 degrees or greater, tighter than most.

Legginess. Long legs are crucial for sports requiring unbroken speed or a high reach, but they impose limitations in other games, as long legs add bulk and make for a higher center of gravity, which hinders balance.

Women with shorter legs enjoy an advantage at squash, racquetball, fencing, and gymnastics. Their leggy counterparts tend to do better at swimming, tennis, basketball, and volleyball—but not necessarily running.

Lower-body strength. Whereas a man's strength is centralized in his upper body, a woman's power is concentrated in her pelvis and legs. Lower-body power is necessary for swimming, running, biking, dancing, roller skating, downhill as well as cross-country skiing, and horseback riding (the sports women choose most). Lower-body power can be strengthened by these sports.

Test lower-body strength by standing 18 inches from a wall, leaning back against it, then lowering your upper body until your hips are level with your knees (you're now "sitting," without a chair). If you can hold this position for a minute, leg strength is good. ▽

MIND SPORT

(Continued from page 163)

performance on the court may well make her more assertive at home and office. Conversely, if you're a go-getter, swimming or running may offer the balance you need. Contemplative, solitary efforts like swimming seem to free one's energies through the very repetitiveness of the motions. As for team sports, Dr. Harris feels they would particularly benefit women, as "we've never really been socialized to put trust in our colleagues."

The regular aerobic workouts that sports provide have also been proven to ease anxiety and depression. "More and more psychiatrists are prescribing regular exercise for their patients," notes sports physiologist Howard Hunt, Ph.D., University of California at San Diego. But you don't have to be depressed for activity to enhance your feeling of well-being. Says Dr. Hunt, regular aerobic workouts increase ability to handle stress by burning off adrenal wastes built up in "fight or flight" situations. Regular workouts also increase production of the body's own natural tranquilizer, the nerve transmitter norepiniphrine.

Such physiological changes are only part of the exercise "up." Simply swimming those laps or hitting that ball offers a gloriously straightforward satisfaction, enhancing feelings of self-control and connectedness. Growing athletic prowess tends to be mirrored by improved appearance and performance which, in turn, enhance motivation and attitude. ▽

WESTERN ROMANCE

(Continued from page 201)

landscape, the Johnson house is an oasis of comfort, warmth, and charm. "It's not a typical ranch house—and it's not at all like me, it's a very informal place—but it's the favorite of all the houses I've done," Anne says. "Everything in it means something to both of us—we've collected so many things together." The house is, quite clearly, Anne's love letter to Deane. With the help of West Coast interior designer Thomas Anthony Buckley, the rooms became a blend of cherished English, French, Irish, Welsh, and Early American furniture and objects. But it's the spectacular mountain views from almost every window that make this house so special.

"Every angle of the San Juan range has different shadings, colors, and contours—from snow-capped peaks to bare jagged rocks. I get up at six in the morning to watch the sunrise—and the sunsets are to die over. The air smells fresh, clean, right from heaven."

While Deane is out tending the cattle and the horses, often for twelve hours a day, Anne walks in the foothills ("I can't walk in Beverly Hills"), rides, or catches up on her reading. "I keep a lot of art books at the ranch, and I also have time here to read novels."

Food seems to taste better at the ranch than anywhere else—"It's something about all that fresh air during the day." Deane is a talented cook, whips up *pot-au-feu* or special veal dishes. Anne cleans up. They're a perfect team. ▽

JOAN MITCHELL

(Continued from page 207)

American artist. Perhaps the uniqueness as well as the assured quality of her art are a result of the dual heritage—the synthesis of action painting with the solid painting culture of France—that she has claimed as her own.

Much has been made of the fact that, in 1969, Mitchell moved her studio from Paris to Vetheuil, the village Claude Monet made famous because he lived there, painting its rolling hills and fields and placid river banks before moving to nearby Giverny. Is it an accident Mitchell owns the house that had once belonged to Monet, which is surrounded by the same verdant landscape that inspired the great Impressionist master? She maintains it is mainly coincidence; and certainly Mitchell is not a landscape painter in the same sense as Monet, who actually painted what he saw. Monet's late paintings, although they bordered on abstraction, were not abstract. Mitchell, with her roots in American action painting and the romantic subjective esthetic of the New York School, paints an inner vision. Her large studio is at the end of a garden she loves to tend and walk in, but there is no real garden view from the studio. The "landscapes" she paints are expressions of emotions felt, not of things seen.

"If I don't feel it, I don't paint it," she says bluntly. At a time when American taste favored hard-edge geometric painting, serial imagery, and the crisp design of a fabricated look, Mitchell was not a fashionable painter. She spent the 'sixties and 'seventies literally cultivating her own garden and emerged from if not isolation then separation from the New York scene as one of the strongest and most independent artists in the world. Rather than follow the crowd, she had the courage to stay with her own way, to allow her talent to mature into an opulent painterly style.

Today, Joan Mitchell is in full command of that style. Her broad, rhythmic impastoed strokes have the assured confidence of complete mastery. Her choice of colors—often complementary hues interacting to produce a maximum optical dazzle—is based on an unfailing intuition of the subtle contrast necessary to produce an inner glow. Her paintings are radiant with light reflected from the brilliant primer behind her transparent strokes; additional light emanates from passages of pure white pigment with bunched strokes woven in and out of other dancing colors on the surface. The raised areas of impasto create a sensuous surface texture that cannot be achieved with plastic paint, Day-Glo, glitter, *et al.* The effect of density and permanence is rare in contemporary art. For while American artists were losing themselves in an orgy of Plexiglas and fluorescent light, Mitchell continued ordering her hand-ground colors from one of the oldest paint merchants in Paris, remaining faithful to traditional techniques.

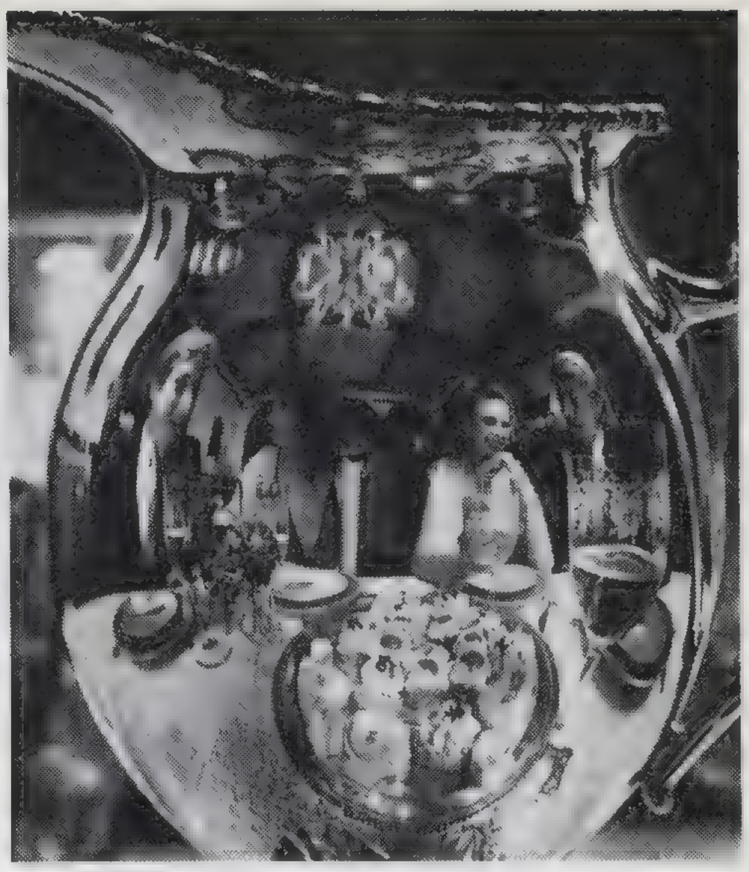
Despite her emphasis on surface and on the quality of paint as physical material, Mitchell's paintings are neither aggressive nor vehement; however, they are extremely tactile, the hallmark of painterly painting from Titian to Picasso. There is an intensity about her work that bright color and thick paint alone could achieve. Her brush strokes are broad, generous, and animated; they make one think of a wild internal energy, disciplined and controlled by a super-ego that demands a respect for order and regularity. This sense of order achieved through struggle is all the more impressive because it is not contrived or premeditated; indeed, Mitchell is probably the quintessential anticonceptual artist. Rather, control appears the product of an inner necessity, a fragile equilibrium between stability and disorder. The paintings look about to burst; an organic sense of order and decorum seems to be all that keeps them from crossing the boundaries of the canvas—which the brushstrokes in fact never transgress.

The high degree of discipline in Mitchell's work is especially surprising since she is so casual about dress and decor that she could easily be mistaken for the last Beatnik. On the day I went to Vetheuil to visit her, I had just come from Giverny. The contrast between Monet's perfectly decorated bourgeois home and Mitchell's spartan environment (the most memorable piece of furniture was a pool table) was immediately striking. Her whole establishment was geared to working. A young composer—Mitchell loves music and has music playing while she paints—was in charge of the housekeeping. Mitchell herself works constantly, although her output is not enormous because she will often spend months on a single painting. She paints mainly horizontal formats. To make the painting as wide as she wants it, which is often wider than the viewer's field of vision, she often butts together two, three, or four panels, continuing the rhythmic stroking across the whole surface so that a continuous image is not interrupted by the boundaries of the stretchers.

Rosalind Krauss has referred to these environmental paintings of Mitchell's as "cycloramas" in a reference to nineteenth-century circular landscape paintings that enveloped the viewer so that one felt like a real sightseer. Mitchell's abstract style has nothing to do with the superrealism of cycloramas, which were competing with the actuality of photography. Yet her paintings have a startling actuality. Their scale and radiance blot out other sensations and for a moment transport the viewer to another *place,* somewhere as real in its own way as the room where one is standing.

Now a fully mature artist, Mitchell is capable of creating a high drama that turns the canvas into a living, breathing, pulsating organism with a palpable life of its own. It is a remarkable achievement that seems all the more so in relation to Mitchell's self-effacing personality. One marvels that this thin, shy, nervous woman, who refuses to take off her glasses even to be photographed, is capable of achieving the grandeur of her recent work.

On this sunny afternoon in Vetheuil, Mitchell, guarded by two of her beloved German shepherd dogs, seemed thinner, shyer, more self-critical than ever. But perhaps this self-criticism has been her salvation, enabling her to remain aloof and yet to keep developing as an artist, far from the cocktail parties and auctions of the New York art scene, close to nature and to the roots of modern art. I think of the flickering flamelike imagery of her recent paintings and wonder if perhaps she has chosen to consume herself in their fire. There is something of the palette and the poetry of Van Gogh now in Mitchell's sunflower colors and painterly urgency. The cool tranquility of nearby Giverny seems farther away than the dazzling transcendent visions of Arles in the inspired canvases that fill her studio, where the sensation of landscape is transformed into light. ▽



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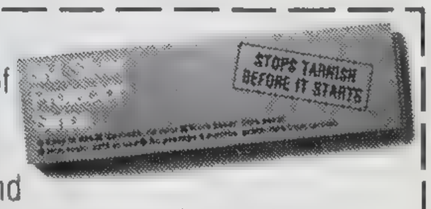

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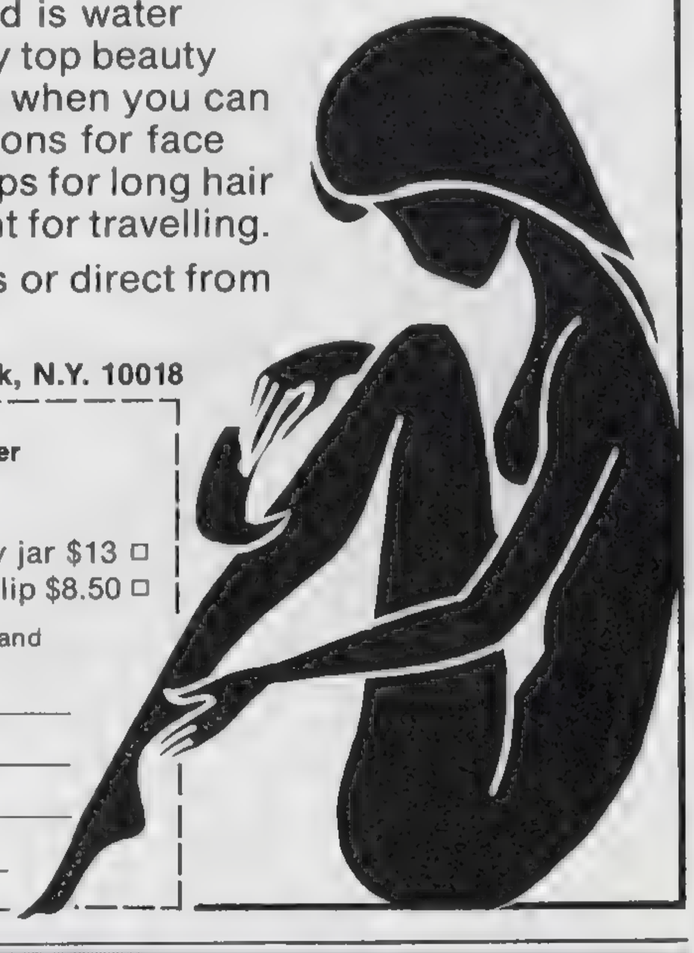

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TV SEX

(Continued from page 196)

this tropical forest of flab is a wholesome Bobby Ewing type played by Mark Harmon. Like Duffy, Harmon is a lean number; he's usually cast in adventure series, whipping cars around treacherous curves and piloting choppers, but here, he plays a politician who ran for the state senate and won. His wife is played by Morgan Fairchild, a daytime-soap veteran who has long, scissory legs, a fluffy mane of honey-blond hair, and sharp, tiny teeth—teeth lethally designed for nipping at earlobes. She parades through the show in lacy slips, her scissory legs doing an elegant slice through the bedroom as her husband plops on the edge of the mattress. He, too, is a noble moper. She drapes herself lovingly around his shoulders and he, disentangling her arms as if they were lanks of seaweed, gives her an annoyed "Not tonight, honey."

Women like Pam and Sue Ellen and Constance are showy accessories, expensive and handsomely kept-up. Not that they're idle! They lunch, rack up mountainous bills on their charge accounts, and screw up their wits, thinking up ways to reel in the straying attentions of their lover boys. Intrigue gives them an edge, a life-quickened hum; they have to be on constant keen-eyed alert because their positions are so precarious—at any moment, some devious little tramps may waltz off with their hubbies and force them to make do with (what a *comedown*) alimony.

True, Pam works, but she went to work only after Bobby spent so much time with his right ear pasted to a telephone that she decided to give him a peevish needle. As soon as Bobby snaps out of his trance, she scoots back to his side to fuss tenderly with his shirt collar. This is the chief difference between night and day soaps: on daytime soaps, there are lots of indolent wifies; but there are many more professional women—doctors, lawyers, nurses, dope pushers, dominatrices. . . .

Not all of the princesses in prime-time soaps are sharp-clawed schemers. Some seem to take on a luxurious luster in their role as accessories. Linda Evans, who plays the wife of an oil baron on ABC's *Dynasty,* dangles on her husband's arm like a glittery ornament—it's hardly an accident her character's name is Krystle.

Nature has been generous to Evans: with her chipped-ice menthol-blue eyes, full cheekbones, and sturdy, long-lined voluptuousness, she is unquestionably the most beautiful woman on television; and she lives comfortably within that weathered, wintry beauty. Pity that her husband (played by John Forsythe) isn't able to display the same restful composure. The lines of his face wearily sag, pulled down by duty, worry, ambition. Unlike *Dallas'* J. R., Forsythe's wheeler-dealer doesn't get much of a bang out of shafting his opponents; his only nourishing pleasure is drinking in Krystle's cool loveliness.

Perhaps if the male characters played by Duffy, Harmon, and Forsythe weren't trying to carry the entire planet on their backs, they might be able to relax and show a few signs of frisky zip. No, Decter is wrong, I think: If young men are tired, it's because they're trapped in their roles rather than that they're bewilderingly at sea. Confusion *is* richly in the air, but a man who's drained and undone by the exuberance of the women around him ought to be recognized for what he is: a wimp. ▽

ALAN ALDA

(Continued from page 193)

perennial lower-lip quiver, have never been put to greater effect).

It's a terrible moment, that meeting, more intimate than most filmed sex scenes. You wish the camera would look away—you would if you were the camera. But Alda the director, like Jack, is a psychological muckraker, a pornographer of emotions. He goes for total exposure. This is how it is; let's look at it, a lot.

Alda the writer has done a lot of looking and listening. He knows how things are now between and among men and women in love, marriage, and friendship in America—the sweet earnestness, the unguarded informality, the wide-openness ("In America," as Gertrude Stein wrote, "they want to make everything something anybody can see by looking. That is very interesting, that is the reason there are no fences in between no walls to hide anything no curtains to cover anything and the cinema that can make anything be anything anybody can see by looking.").

Alda has constructed a serious domestic comedy combining the intimacy, the intensity, the personality strip show of group therapy with the tough, ego-inflation-fighting humor of *M*A*S*H*. He's assembled a perfect, intelligent cast and given the actors material both broad as farce and subtle as a line that pins the movie's time zone down to this minute.

When his three couples, for instance, pile into a station wagon, heading for that spring weekend in the country, one of the wives is driving. It's not underlined, but (movies have finally caught up with car advertisements) there at the steering wheel is a female: Carol Burnett, who plays Jack's wife, Kate, a terrific, self-possessed woman. And during the ride, it is the men who check to see they have everything for the Chinese dinner they've planned (Q. "Are you sure you have enough ginger?" A. "I have a pound of ginger and two pounds of garlic"—a pretty savvy food joke, actually). And it is a woman, Claudia, who's brought along some work to do.

"I stopped *my* work for the weekend," her husband reproaches her.

"Danny, please, you're a dentist," she reminds him.

When Nick and Anne's marriage explodes, we see only the tremors that vibrate through the group. Other people's divorces rattle other people's marriages. Better rush to condemn the offender, as Jack does to Nick. Why don't you try to work it out? Jack asks, as all very married people ask those who are less married. Surely there must be a technique for working it out, surely it's only a matter of more elbow grease? The ambiguity of a marriage arrived at dead-end is almost as intolerable for the onlookers as for the participants.

Another ambiguity—that a husband, far from being punished for abandoning his wife, is *rewarded* by fate with an adorable new cookie. When Ginny (played by Bess Armstrong) replaces Anne, the long-marrieds stare with complicated emotions at the daffiness of new love. Rita Moreno's Claudia admits, "I want to feel like them."

And Jack is jealous of Nick. "No, I'm not," he insists.

"Of course, you are," Kate persists. "You preen for her"—for Ginny—"You hold in your stomach. . . ."

Alda the writer knows that long-marrieds read one another's muscles—this may be one of the traits that keeps them married: it is, or can be, comforting to be known.

And how does long-married love meet the challenge of new-love passion?

On a rented sailboat in the tropics, the legit couples can't get to sleep for the sounds of sexual transport emitted from the lovebirds' cabin, sounds that could win the movie the Oscar for best score. "God, what is she doing to him?" Jack wonders, awed (in another movie, surely *he* would have been doing to *her*?).

Everybody will drive everybody a little crazy on these vacations. Hell is other people, Alda agrees. But, his movie suggests, consider the alternatives, consider the possibilities of sometimes getting to the heart of things, and, consider the possibilities for good jokes. ▽

FASHION INFORMATION

Page 124: *Cover details:* Perry Ellis at Henri Bendel; Marshall Field's; Dayton's; Bullock's. Earrings at Bergdorf Goodman; The Front Room, New Orleans; Hattie; Ultimo, Chicago; Eve France, Houston; Lina Lee, Beverly Hills. Sunglasses, Macy's, New York. Germaine Monteil's Magnolias collection: gentle Honeysuckle Rose Superglow powder blush, Black Violet Color Accent pencil, and Primrose Lasting lipgloss. **Page 144:** Socks, Electric Sok! Joan Helpern shoes. Ann Taylor; Marshall Field's. **Page 145:** Patricia von Musulin earrings and bracelet. Bergdorf Goodman; Jere Scott Ltd. at Stanley Korshak. **Page 146:** Earrings, Boutique Fabrice of Paris. Carol Rollo/Riding High, NYC. Belt, Calvin Klein for Omega. Ann Taylor; Neiman-Marcus. Panty stockings, Round-The-Clock. Available at fine department stores. Shoes, Joan Helpern. Ann Taylor, NYC and Beverly Hills. Marshall Field's. **Page 147:** Wool/acrylic tunic. Earrings, Marieluisa Stern for Stigi. Bergdorf Goodman. Panty stockings, Evan-Picone. Lord & Taylor; Macy's, San Francisco. Shoes, Joan Helpern, see information page 146. **Page 148:** M&J Savitt bracelet. Socks, Electric Sok! Yves Saint Laurent shoes. I. Magnin. **Page 149:** Patricia von Musulin bracelet. Kruger Gallery, NYC. **Pages 150–151:** *Large photo:* Perry Ellis hat. Barry Kieselstein-Cord rings. Henri Bendel. Socks, Electric Sok! Joan Helpern shoes. Ann Taylor, NYC; Marshall Field's. *Inset:* Barry Kieselstein-Cord belt. Socks, Electric Sok! Joan & David shoes. Ann Taylor. **Pages 152–153:** *Large photo:* Polyester/chiffon blouse. Earrings, Patricia von Musulin. Basuli, NYC. Bracelets, M&J Savitt. Bloomingdale's Cul-de-Sac. Burlington Hosiery. Available at fine department stores nationwide. Shoes, Joan Helpern. Ann Taylor NYC and Beverly Hills; Marshall Field's. . . . *Inset:* Earrings, M&J Savitt. To order at Saks Fifth Avenue. Watch, Seiko Time. Macy's, Herald Square; Bullock's. Ring, M&J Savitt. Bloomingdale's; HWR Jewelry, Aspen. **Pages 154–155:** Earrings by Ken Begun. Macy's Little Shop, Herald Square; Marshall Field's; I. Magnin; Holly's Harp, Los Angeles. **Page 156:** T-shirt, Fruit of the Loom. Bracelet, Patricia von Musulin. Bergdorf Goodman; Jere Scott Ltd. at Stanley Korshak; Lina Lee, Beverly Hills. **Pages 158–159:** *Left:* Inset #2: M&J Savitt necklace at Bloomingdale's Cul-de-Sac. . . . Inset #4: Shu-Ba silk mousseline teddi, about $91. Saks Fifth Avenue; The Twenty-Four Collection, Miami; Lingerique, Troy MI. Linens by Pratesi, NYC. . . . *Below:* Towel by Martex. **Page 161:** *Large photo:* Necklace at Henri Bendel; Linda Dresner, Troy MI. . . . *Inset:* T-shirt by Fruit of the Loom. Earrings by Cara Croninger at Artwear, NYC; Wilkes Bashford, San Francisco; Charles Gallay, Beverly Hills. Parasol, Uncle Sam's Umbrella Shop, NYC. **Pages 162–163:** Thong, about $20. Nancy & Co., NYC; Kini Boutique, N. Miami; Pilar's Beachwear, San Diego. **Page 164:** Betsey Johnson, about $45. Barney's, NYC; Mark Keller, Birmingham MI. Fieldcrest towel. **Page 166:** Patricia von Musulin bracelet. Ultimo, Chicago. **Page 167:** *Clockwise from top left:* Gold ball necklace and mesh design necklace, both by Marsha Breslow. Bloomingdale's Cul-de-Sac; Lazarus, Cleveland. M&J Savitt. Bloomingdale's Cul-de-Sac. Ilias Lalaounis available at Ilias Lalaounis Galleries. **Page 168:** Gottex polyamid T-shirt. Earrings, Kristin Moore at Artwear, NYC. **Page 169:** Zebra gold jersey appliquéd by Michel Pierre. Earrings, Kristin Moore at Artwear, NYC. Bracelets, Judyth Van Amringe. Henri Bendel. **Pages 170–171:** *Left:* Anne Klein silk/polyester pants. Bracelet by

(Continued on page 248)

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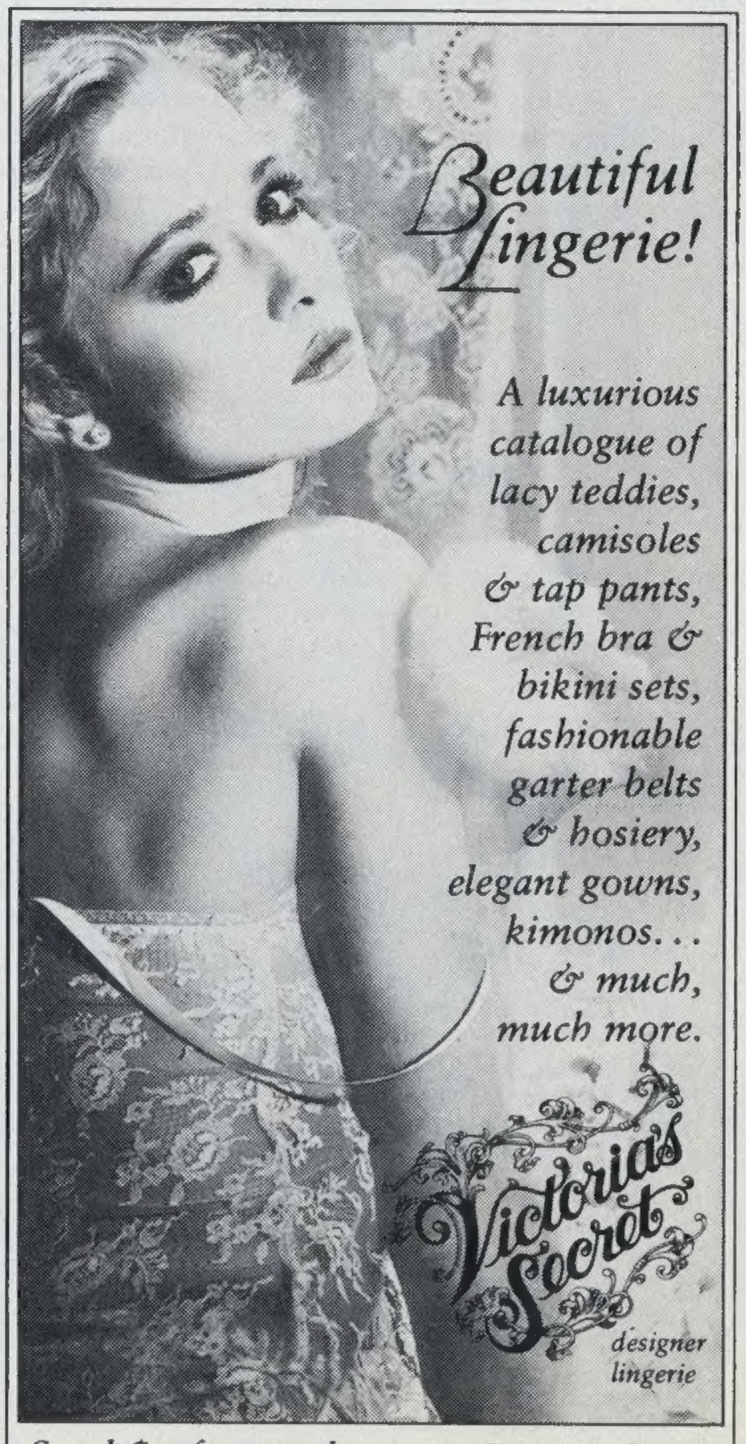
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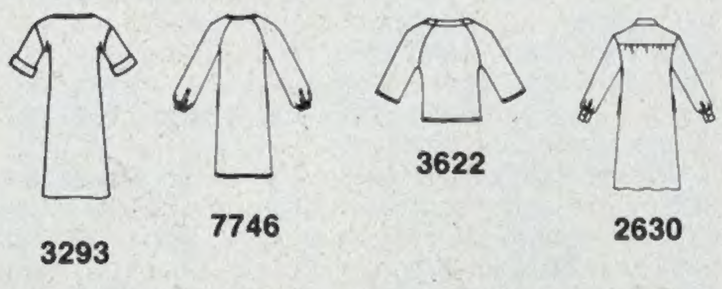
FASHION INFORMATION

(Continued from page 247)

Patricia von Musulin. Bergdorf Goodman; Body Sculpture at Harcus Krakow Gallery, Boston; Jere Scott Ltd. at Stanley Korshak. Handbag by Maud Frizon. Maud Frizon Boutique, NYC; Emphatics, Pittsburgh. Shoes, La Marca, NYC and Las Vegas. . . .*Right: clockwise, from left:* Barry Kieselstein-Cord cuff at Henri Bendel. Boutique Fabrice of Paris silver and gold necklaces at Bonwit Teller, NYC; Nan Duskin. Boutique Fabrice of Paris beaded necklace at Saks Fifth Avenue, NYC. To order at Nan Duskin. Patricia von Musulin cuff at Bergdorf Goodman; Jere Scott Ltd. at Stanley Korshak; Marion Wagner, Los Angeles. **Page 172:** Triacetate/nylon cover-up. Earrings, Jerry Kott. Bergdorf Goodman; Sweet Fanny Adams, Philadelphia. Bracelet, Ilias Lalaounis available at Ilias Lalaounis Galleries. **Page 173:** Earrings, Robert Lee Morris at Artwear, NYC. **Pages 174–175:** *Large photo:* Velvet by Renaud. All accessories by Ungaro. Ungaro shoes available at Delman at Bergdorf Goodman. . . .*Inset:* Earrings by Richard Charles Glassen. **Pages 176–177:** *Inset left:* Wool fabric by Besson. All accessories, Yves Saint Laurent. *Inset right:* Wool fabric by Besson. Earrings, Jilbari Designs. Bergdorf Goodman. All other accessories, Yves Saint Laurent. . . . *Large photo:* Cotton velvet fabric by Niedick. All accessories, Yves Saint Laurent. **Pages 178–179:** *Large photo: Left:* Wool by Wurmser . . . . *Right:* Wool by Wurmser. Laurier silk. All jewelry and accessories by Chloé. All boots, Walter Steiger. At Henri Bendel. Habitat couch. **Pages 180–181:** All accessories, Giorgio Armani. *Large photo:* Cotton velvet jacket edged in cotton. . . . **Pages 182–183:** *Inset:* All accessories by Kenzo. Chair by Behr, Paris. . . .*Large photo:* Ungaro also at Barton/Sligh's; Balliet's. Satin neckband by Ungaro. **Page 196:** Giorgio Sant' Angelo tulle bodysuit with Lycra appliqués, about $300. To order from Giorgio Sant' Angelo for Marjer Enterprises, NYC. **Pages 210–211:** Dress also at Hixons, Milwaukee WI; Gene Burton, Pasadena CA. Eileen Aubi earrings. Gindi, NYC. Cara Croninger bracelet available at Artwear, NYC. Hanes Ultra Sheer panty stockings at fine stores nationwide. Vittorio Ricci shoes. Vittorio Ricci, NYC. Martex towels. **Pages 212–213:** Celia Sebiri earrings. Henri Bendel; Jere Scott Ltd. at Stanley Korshak; Marie Leavell, Dallas. Maud Frizon bag, Maud Frizon, NYC; Mr. Jay, Millburn NJ. Hanes Ultra Sheer panty stockings at fine stores nationwide. Vittorio Ricci shoes. Vittorio Ricci, NYC. **Pages 214–215:** *Left:* Earrings, Fishbein! at Magda K. Henri Bendel; Bullock's, Las Vegas. Shoes, see below. . . .*Right:* Earrings, Cara Croninger at Artwear, NYC; Snooty Hooty, Atlanta; Wilkes Bashford, San Francisco; Charles Gallay, Beverly Hills. Handbag, Maud Frizon. Maud Frizon Boutique, NYC; Mr. Jay, Millburn NJ. Burlington Hosiery. Shoes by Pancaldi. Henri Bendel. **Page 217:** *Inset:* Martini Osvaldo shoes. Saks Fifth Avenue. *Below:* Vittorio Ricci shoes. Saks Fifth Avenue. Martex towel. **Page 218:** Luggage, Lancel, NYC. . . .Omega watch. Available at fine jewelry stores nationwide. Watch strap, Haldey-Kalbé. Available at fine jewelry stores nationwide. . . .Gottex bikini. Bloomingdale's; Montaldo's; Nordstrom, Seattle and California; Liberty House of Hawaii. . . . Ralph Lauren dress. Henri Bendel; Jordan Marsh, FL.; Polo/Ralph Lauren, Dallas; Polo/Ralph Lauren, Phoenix; Garys & Co., Marina Del Rey CA. Belt, Rafael Sanchez. Bergdorf Goodman. Shoes, Julianelli. **Page 219:** Perry Ellis cotton shirt and pants. Bloomingdale's; Marshall Field's; Neiman-Marcus; I. Magnin. Belt, Barry Kieselstein-Cord. Henri Bendel. Shoes, La Marca, NYC. . . . British Khaki cotton shirt and shorts. Sils Mara, NYC; Nan Duskin; Marshall Field's; Hattie; Balliet's. Belts, Coach Leatherware. Shoes, Joan & David. Bloomingdale's; Ann Taylor, Boston. . . .Giorgio Sant' Angelo. Elizabeth Arden Salons; Saks-Jandel; Lillie Rubin-South & West; Balliet's; Neiman-Marcus; I. Magnin. Necklace, BonVoyage. Henri Bendel. Cuff, Jane Scileppi. Andrea Pfister shoes. Lord & Taylor; Lina Lee, Beverly Hills. **Page 220:** British Khaki by Robert Lighton cotton jacket and pants at Sils Mara, NYC; Latham House, The Hamptons NY; J&R Pollack, West Hartford CT; Nan Duskin. Shoes, La Marca, NYC. . . . British Khaki duffel, tote, and watch at Sils Mara, NYC; Louis, Boston and Chestnut Hill; Dimensions, Philadelphia; Wilkes Bashford, San Francisco; Jerry Magnin, Beverly Hills. . . . Omega belt at Saks Fifth Avenue. . . . Kasper dress at Marsal, NYC; Higbee's; Balliet's. Bracelet by Andrew Hatfield at Kruger Gallery, NYC. Belt, The Leather Shop. . . .Merona Sport cotton twill short (belt included), jacket, and cotton mesh polo shirt at Bergdorf Goodman; Coda, Great Neck NY; Bullocks Wilshire, Los Angeles. **Page 221:** Betsy Gonzalez at Lonia, NYC; Pegasus, Philadelphia; Alan Price, Pittsburgh; Suchie & Pearl's Little Shop, Birmingham MI. Earrings, Barbara Raleigh Designs. J. Antonio, NYC. Bracelets by Ken Begun. Henri Bendel; I. Magnin. Hanes Hosiery. **Page 222:** Belts by Omega. Jordan Marsh Boston. Clutch bag, British Khaki by Robert Lighton. Sils Mara, NYC; Filenes. Porsche Design IWC watch by Schaffhausen Watch Corp. Bloomingdale's. . . .Shirt and trousers, British Khaki by Robert Lighton. Saks Fifth Avenue; Marshall Field's; Hannah, Denver CO; Hardware/So. Hollywood CA. Ruza for Elegant belt. . . .ATZ by Randy Allen. Henri Bendel; Ultimo, Chicago. F.B. Durland earrings. Bergdorf Goodman. . . .Yves Saint Laurent for Henry Rosenfeld. Bloomingdale's; Bullock's. . . .Dress, British Khaki by Robert Lighton. Jenny B. Goode, NYC; The Energy Department Store, Philadelphia PA; Brents, Amarillo TX. Belt from Belts by Omega. Jordan Marsh, Boston. Joan & David shoes. Ann Taylor. . . .Lancel. Lancel, NYC. . . .Hunting World. Hunting World, NYC. **Page 223:** Le Sportsac. Saks Fifth Avenue; Le Sportsac/Bellevue Washington; Denver; Costa Mesa CA. . . .Ralph Lauren shirt and pants. Bloomingdale's; Hudson Bay Trading Co., Hilton Head Island SC. Ray-Ban sunglasses by Bausch & Lomb. Porsche Design IWC watch by Schaffausen Watch Corp. Bloomingdale's. . . .Jogging suit, The Unicorn & The Rainbow for Tennis Lady. Tennis Lady all stores. Keds sneakers. **Pages 224–225:** *Large photo:* Fabric by Sequins International at Weller Fabrics, NYC; International Silks & Woolens, Los Angeles. Andre Van Pier pearl grey silk charmeuse pants, about $290. D'signer, NYC; Caché, Miami and Chicago; Lina Lee, Beverly Hills. Bracelet, Jerry Kott. Bergdorf Goodman; Ron Ross, Tarzana CA. Shoes, Walter Steiger Boutique at Henri Bendel. . . .*Inset:* Fabric by Super Textile at Poli Fabrics, NYC; Sakowitz; International Silks & Woolens, Los Angeles. Andre Van Pier white silk charmeuse pants, about $290, see stores above. Vittorio Ricci shoes. See information page 217. **Pages 226–227:** *Left:* Sand-colored suède, to order at Libra International Leather, 259 West 30th St., NY NY 10001. Necklace, Susan Tamulevich. Saks-Jandel. Bracelet by Dennis Higgins. Bergdorf Goodman; Hardware/So. Hollywood CA. Shoes, Walter Steiger Boutique at Henri Bendel. Man's clothes, Calvin Klein. . . .*Inset:* Taupe wool jersey to order at Jasco Fabrics Retail Division, 450 Seventh Ave., NY NY 10123. Earrings, Patricia von Musulin. Gindi, NYC; Jere Scott Ltd. at Stanley Korshak. Bracelet, Ophelie, Paris. **Page 231:** Skivvy, about $50. OMO Norma Kamali Boutique, NYC; J.M. Cook, Boston; Snooty Hooty, Atlanta.

VOGUE PATTERNS

Back views, yardages, details of pp. 224-227



3293 7746 3622 2630

Sequin tunic. Beginner Butterick Pattern 3293. Sizes Petite-X-Large. Size Medium: 2 7/8 yards 42″ fabric. $1.50. Canada, $1.90. **Silk charmeuse tunic.** Vogue American Designer Calvin Klein Pattern 2630. Sizes 8-16. Size 10: 4 yards 45″ fabric. $5.50. Canada, $6.70. **Suède tunic.** Butterick Pattern 3622. Sizes 8-16. Size 12: 46 sq. ft. fabric. $2.75. Canada, $3.40. **Wool jersey tunic.** Vogue Pattern 7746. Sizes 8-16. Size 12: 3 1/4 yards 58″ fabric. $4.00. Canada, $4.90.

SEWING TIPS

Sequin tunic. Make pattern one size larger than normal dress size. Cut neckline straight across from one shoulder to the other to form a boat rather than scoop neck as pattern indicates. Taper the sleeve from a full armseye to a tight cuff. Sleeve should be full length. Finish all raw edges by turning under and sewing by hand. Do not topstitch. Finished back length: 33″. **Silk charmeuse tunic.** This pattern should be made in your normal size. Cut length to 33″. Slit both side seams up 7″. Cut cuff piece in half width-wise rather than folding back full cuff as pattern indicates. Place last button 10″ above hand-rolled hem. **Suède tunic.** Make one size larger than normal dress size. Use pattern for top. Make seam in the front, extending length to 31″ and making sleeves full length. Eliminate placket closing, making V front opening about 4/5″ below cut line for placket. Finish all seams by turning under raw edges once and topstitching. Cuff should be tightened 1 1/2″ less than the indicated width on the double. **Wool jersey tunic.** Make one size larger than normal dress size. Cut length of tunic to 33″. Lengthen placket 4/5″. To finish raw edges, topstitch in double rows—once on edge and again 1/4″ away.

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June 7

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You often told me I should
seek my goals with passion; but
enjoy the rewards in moderation.
It's that kind of thinking that
makes Father's Day as special
to me as you are.

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